

The ART DIGEST

Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



"SELF PORTRAIT"

By Rembrandt (Dutch, 1606-1669).

Sold by the Knoedler Galleries to a Western Collector.

See Article on Page 9.

1st FEBRUARY 1935

25 CENTS



"The proscenium curtain for 'Sancho Panza' starring Otis Skinner."
Painting by REGINALD MARSH.

FEBRUARY CALENDAR

15 Vanderbilt Avenue

**4th to 16th—Mural Painting in America—Contemporary and Retrospective
 Arranged by the Mural Painters Society**

**5th to 16th—36th Annual Exhibition of American Society of Miniature
 Painters**

5th to 28th—Etchings and Drawings by Kerr Eby, N.A.

**19th to March 2nd—Children's Work of Oak Lane Country Day School, Philadelphia.
 (Classes of Boris Blai)**

19th to March 2nd—Statuettes by Max Kalish, A.N.A.

Fifth Avenue Galleries

4th to 16th—Recent Paintings by Ossip L. Linde

18th to March 2nd—Recent Paintings by Stanley W. Woodward

GRAND CENTRAL ART GALLERIES

INC.

**15 VANDERBILT AVENUE
 Grand Central Terminal**

New York City

**FIFTH AVENUE at 51st STREET
 Former Union Club Building**

[OPEN DAILY, EXCEPTING SATURDAY AND SUNDAY, 9:30 A. M. TO 5:30 P. M.]

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Just as It Used to Be

The old, old game continues.

Frank O. Salisbury, painter of English royalty, said on the first page of the New York World-Telegram on Jan. 26 that it is a bit harder to paint President Roosevelt than it is to paint Mussolini. "Every day this week," said the dispatch, "the artist has worked beside the President's desk as he conferred with callers."

Of course!

Let De Laszlo come next.

And Harrington Mann!

And a few—less known—from Central Europe!

After they paint Franklin D. Roosevelt, they will most certainly be commissioned to produce portraits of many American officials, industrialists and socialites.

But did you ever hear of an American portraitist who had been allowed to work, "every day" in a week, beside the desk of the King of England?

The City and Art

Mayor LaGuardia's plan for a municipal Art Center for New York can be great or small.

One of its products can be a fine and suitable structure in which the fine arts can be adequately shown, music provided for the people, and significant drama pro-

duced. Not only this, but it can put into effect many other measures calculated to develop the culture of the city, utilizing the radio, the parks, the schools and other means.

Or, it may turn out to be a flash in the pan.

It is still a moot question what the city will do—or can do—for the worthy creative artist. However, when the first meeting was held of the mayor's Committee of One Hundred, Mrs. Henry Breckenridge, the chairman, made a speech which seemed to forecast success for LaGuardia's project in its elemental phases.

"This art matter is tremendously important to the city," she said. "It will have to grow from the bottom up. We want to make the individual realize that New York can have the same cultural advantages as Vienna, Paris and other European cities. At present there is little here except high-priced music, high-priced art and other forms of entertainment which, of course, have absolutely nothing to do with the city. There is no form of community endeavor. The Municipal Art Committee hopes to work on this principle. We want to give the artists a place in which to exhibit their works."

The overtone of this is inspiring. With the city inducing its citizens to get acquainted with art, and acting as sponsor

for the creators of paintings, sculpture and prints, through manifold exhibitions promoted by the press, the municipal radio station, and other channels, eventually it is not impossible that New York residents may regard art as a staple of home furnishing, just as it is regarded in France, England and Belgium. If this ever is accomplished, the artist's problem will be fairly well solved. His product no longer will be a luxury, but a necessity.

Before the Mayor's project can be put into effect, conflicting viewpoints ought to be reconciled. As usual there are conservatives, radicals, and outspoken malcontents.

Leon Kroll, president of the American Society of Painters, Sculptors and Gravers: "It was a delightful gesture on the part of the Mayor to open the meeting with Bach and Beethoven in a room which is generally devoted to political fights. What I would like to see is a place where any art society of standing, including the Independents, can hold their exhibitions."

Said A. Z. Kruse: "It seems to me that it would be practicable to invite suggestions from highly experienced art dealers, who for very many years have been developing a method of disposing of pictures—by selling them."

The whole nation will be interested in



"Nadar Raising Photography to the Heights of Art"

Lithograph by DAUMIER

EXHIBITION

DAUMIER

February 4th to February 23rd

MARIE STERNER GALLERIES

9 EAST 57th STREET

NEW YORK



CONTENTMENT By ROBERT STRONG WOODWARD

Exhibition and Sale

PAINTINGS

by

ROBERT STRONG WOODWARD

Until February 18th

Few contemporary artists have equaled Mr. Woodward's success during the past two years. We are fortunate to have this splendid group of his new pictures to offer our patrons.

Catalogs on request

MACBETH GALLERY

15 East 57th Street

New York

FERARGIL

F. NEWLIN PRICE, *President*

63 East Fifty-Seventh St.

NEW YORK

JACOB HIRSCH

ANTIQUITIES &
NUMISMATICS, INC.
30 West 54th Street, New York

OLD COINS AND MEDALS

Works of Art
EGYPTIAN - GREEK
ROMAN - MEDIAEVAL
and RENAISSANCE

ARS CLASSICA, S. A.
31, Quai du Mont Blanc
GENEVA
SWITZERLAND

Pierre Matisse Gallery

PAINTINGS - TEMPERA
and PASTELS by

JOAN MIRO

January 10 to February 9

51 E. 57 Fuller Bldg., New York

THE DOWNTOWN GALLERY

KARFIOL

112 West 13th Street, New York

Schultheis Galleries

ESTABLISHED 1888

PAINTINGS

By American and Foreign Artists

142 FULTON ST., NEW YORK

MONTROSS GALLERY

Paintings by

LOUISE HAGEN

February 4 to 16, inclusive

785 FIFTH AVENUE, NEW YORK

MARIE HARRIMAN

GALLERY

NOGUCHI

THROUGH FEB. 16

61-63 East 57th Street, New York

what Jonas Lie, president of the National Academy of Design said:

"Although 1934 was for painters and sculptors, musicians and other artists the most difficult years of their experience, 1934 stands out as a year when the country became art-conscious and when appreciation of American art advanced greatly.

"The Government established the Public Works of Arts Project and, although much of the work produced was not of the very highest standard, hundreds of artists throughout the country were kept alive, and much good work found its way into our public schools and libraries, and other public buildings at a very low cost, and serving as a constant educational source.

"Our art-interested Mayor made history by opening the first Municipal Exhibition at Rockefeller Center where all factions of art were represented, and the lion and the lamb lay down together in harmony.

"It was to be noted that many dealers in art found the sale of foreign art not quite so profitable, and opened their galleries to American art and even created departments for American crafts.

"In spite of the fact that many collectors have been reduced financially by the depression, and others have sprung up who in time will no doubt become potential supporters of the arts, the Government must, to a large degree, take the place of the collectors and absorb the greater share of the product of the artists if American art is to survive.

"By reason of enforced leisure, in great numbers people have taken up the study of the arts which has resulted in the creation of an amateur class necessary for real appreciation.

"If the depression has done nothing else of benefit, it has, as a result of these studies, made people realize that art is essential to life. We see an immediate response to the Mayor's Municipal Art Committee (which in former years would have been an impossibility). The Mayor proposes a Municipal Art Center where painters and sculptors may exhibit, where concerts may be given at little or no cost to the public. He proposes to create a high school for Music, the detailed plans of which will be worked out by his Committee. He further plans a new era of beauty for the City and his propositions are falling into fertile soil because the people are ready for the American Renaissance.

"With the aforementioned municipal drive of such magnitude as the Mayor contemplates, and the Federal Government likewise creating and extending the programs for the creation of regional art, music and drama, that the artists may make a living in their own communities, and not starve to death in great cities, we have reason to look into the year

[Continued on page 14]

THE ART DIGEST is published by The Art Digest, Inc.: Peyton Boswell, President; Joseph Luyker, Secretary; Peyton Boswell, Jr., Treasurer. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Associate Editor, Peyton Boswell, Jr.; Business Manager, Joseph Luyker; Circulation Manager, Alice McCarthy. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscription: United States, \$3.00 the year; Canada, \$4.50; Foreign \$5.40; single copies, 25 cents. Editorial and Advertising Office, 116 East 59th St., New York, N. Y. Telephone: Volunteer 5-3571. Volume IX, Number 9, 1st February, 1935.

W. L. EHRRICH
of the former
Ehrich Galleries

S. M. NEWHOUSE
of the former
Newhouse Galleries

Ehrich - Newhouse

Incorporated

PAINTINGS

OLD MASTERS

CONTEMPORARY ARTISTS

MODERN AMERICAN ETCHINGS

ON EXHIBITION

GROUP SHOW-YOUNG AMERICANS

WATER COLORS

Fritz Pfeiffer

578 MADISON AVE. AT 57TH STREET
NEW YORK

DURAND - RUEL

12 East Fifty-seventh Street
NEW YORK

XIX and XX Century

French Paintings

PARIS

37 Avenue de Friedland

RALPH M. CHAIT GALLERIES

EARLY CHINESE ART

600 Madison Ave. New York City
(at 57th Street)

ELINOR F. HOPKINS

Flower Paintings

Morton Galleries

130 West 57th Street New York
January 28 - February 11

ARGENT
GALLERIES
42 W. 57th Street

January 28th
to February 9th

JOSEPHINE LEWIS

Portraits of Children

BOYER GALLERIES

Broad Street Station Building
PHILADELPHIA, PA.

The ART DIGEST

General Offices:
116 East 59th St.

Combined with THE ARGUS of San Francisco
A COMPENDIUM OF THE ART NEWS AND OPINION OF THE WORLD

Telephone:
VO lunteer 5-3571

Volume IX

New York, N. Y., 1st February, 1935

No. 9

Watrous and Lie are Voted Prizes at the Pennsylvania Academy



"Wild Boars," by Heinz Warneke. The George D. Widener Memorial Medal.



"Celebration of the Mass," by Harry W. Watrous. The Walter Lippincott Prize.

Minus the rampantly sensational, and apparently leaning to the "right," the 130th annual exhibition of the Pennsylvania Academy of the Fine Arts is being held in the halls of that time-honored institution, until March 3. Smaller by about 100—there are 453 paintings and 104 pieces of sculpture by 357 artists—the exhibition is better hung than the 1934

edition and presents a more pleasing arrangement. The prize winners, among which are listed the president and a former president of New York's National Academy of Design, give an indication of the general trend of the show. Following its custom, THE ART DIGEST reproduces on this page and the next all the prize winning works.

The coveted Temple Gold Medal, given for the best picture painted in oil of any subject, went to Edward Hopper for his "Mrs. Scott's House," in which a sinking sun casts shadows across a series of treeless hills and a solitary small house. Jonas Lie, president of the National Academy, won the Jennie Sesnan Medal for the best landscape with "Snow,"



"Portrait," by Margaretta S. Hinchman. The Mary Smith Prize.



"Duck Hunter," by John W. Beauchamp. The Carol H. Beck Medal.



"Snow." An oil painting by Jonas Lie.
Jennie Sesnan Medal.

depicting a wandering stream amid snow covered evergreens, with mountains in the background. Harry W. Watrous, 77-year-old former president of the National Academy, took the Walter Lippincott \$300 prize for the best figure piece in oil with his "Celebration of the Mass," a group of polychromic figures.

The Mary Smith \$100 prize, given for the best painting by a Philadelphia woman artist, was taken by Margaretta S. Hinchman for her "Portrait." An elderly woman, dressed in "lavender and old lace," is seated by a shuttered window. A western artist, John W. Beauchamp, won the Carol H. Beck Medal for the best portrait with "Duck Hunter," a mustached man in all his hunting paraphernalia. In the sculpture division, Heinz Warneke captured the George D. Widener Memorial Medal for the most meritorious work modeled by an American citizen. His winning entry was the powerful "Wild Boars."

The jury was composed of the painters,

Daniel Garber (chairman), Ercole Cartotto, James Chapin, Earl Horter, Leon Kroll, Luigi Lucioni, Ross Moffet and Leopold Seyffert, and the sculptors, Albert Laessle (chairman), Paul Manship and Adolph A. Weinman.

Dorothy Graffy, art critic of the Philadelphia Record, missed keenly the "pulse of vigorous life that flows each fall through the American section of the International exhibition at the Carnegie Institute, and that brings distinction to biennial salons at the Corcoran Gallery." Comparison of this exhibition with the Academy shows of the past brought only regrets from this critic. "Time was," writes Miss Graffy, "when the annual exhibition of paintings and sculpture at the Pennsylvania Academy of the Fine Arts gave an adequate cross-section of American art endeavor. Time was—but is no more, if one must judge on the evidence of the 130th annual exhibition now on the walls of that ancestral institution."

"To those who have known the old Academy

as a power in the American art world, its present weakened condition seems deplorable; for, glancing from painting to painting, from sculpture to sculpture, the conviction grows that the vital art seen in other cities, and even elsewhere in Philadelphia, has not considered it important to enliven the Academy's halls.

"A study of the catalogue will reveal many excellent names, but the best of names is a hollow mockery unless fortified by the best of which that name is capable. It is of course, no credit to such artists that they have chosen to send mediocre work. It is, nevertheless, a warning that the Philadelphia Academy of the Fine Arts may well heed, as no institution that prides itself on its exhibitions can afford to watch the main stream of art production pass it by.

"The present exhibition might have been exciting fifteen years ago. Today it contains nothing of adventurous experiment, and little of vigor. While it avoids the pigmental mud of last year's monotone, it creates a monotone of its own through sheer mediocrity.

"That mysterious concoction known as the 'invitation list' has been dusted off, one feels, as it stood some ten years ago with little interest in the young blood that has grown strong in the interim. The apparent failure to keep pace with the rapid progress of American art tells more heavily each year in the selection of the Academy's annual.

"It is well known that salons of this type gain life through an invited nucleus. It is equally true that adventurous youth watches that nucleus, and sends its best that it has to juries that represent open-minded and most vigorous exhibitions. . . . Time was when a jury chairman was aggressive. Time was when the Academy's prestige allowed him free choice of the best, not in a dealer's sanctum, but from an artist's easel.

"About the current exhibition there clings a churchyard pallor—and one approaches the business of its analysis with mixed feelings of impatience with an institution so blind to its possibilities, and of a rest-in-peace reverence for the past.

"First and foremost, the Academy cannot bring vigor to its show by ignoring vivid experimenters. Whatever may have been the viewpoint of its jury, the result of choice is a swing back to vapid representationalism, and, in a majority of instances, to subject matter that willfully ignores the impact of present day life.

"I do not mean that to be modern a man must paint or carve studies of weary workmen or arm-brandishing agitators. These appear even in the present show. It is, however, difficult to understand how, under the emotional stress of the day, faced with big, vibrant issues and the clash of change, painters like Redfield, Schofield, Hassam, Lathrop, Benson, Paxton and all the other headliners of the last generation can be turning out in the 1930's virtual replicas of what they produced when the century was in its 'teens. What they are saying now they have been saying steadily for a quarter century, as if in all that time they had never left their studios; never read a newspaper; never grappled with a dramatic experience intensely their own.

"Certain it is that the general impression gained from the current annual is that of a race of artists who fear life and prefer isolation; who repudiate their own first-hand emotions, and prefer to be illustrators depicting scenes or objects in other men's stories."

Then Miss Graffy goes into a detailed analysis of the more interesting exhibits, giving special mention to those she deems outstanding



"Mrs. Scott's House." An oil painting by Edward Hopper.
The Temple Medal.

for one quality or another—an account too long to print in full here. Of Mr. Watrous's prize winning work she says: "One of the most expert of the paintings in the whole show is 'Celebration of the Mass' by Harry W. Watrous, a remarkable study in textures depicting a polychrome wood figure group with an iridescent bottle and a bejeweled brass goblet for contrast. It is this type of exquisite painting, so knowing, so utterly impersonal that leads one to wish that for a short experimental period, at least, all the artists in all the states could be locked out of their studios and thrown into the streets to see, feel and react to what they find seething there."

Those visitors who come for a sensation similar to the Carnegie surrealist bombshell of last fall may be disappointed, but, declares C. H. Bonte of the Philadelphia *Inquirer*, who takes his readers on a most intimate gallery-by-gallery tour of the exhibition, "they will find, if eyes be peeled to a realization of such facts, how subtly powerful certain tenets of the modernists have been in forcing their way into the manners and methods of many artists of today, who have chosen what they wished to appropriate and yet remain definitely realistic, if by no means photographically so."

"Of course, it might be said that one does not go to the Academy annuals for the most advanced instances of modernism; it's not that kind of a show and never has been, even of late years, when the so-called contemporaries have made such strides in the field of popular appreciation. A beholder does not stand aghast before any canvas at present on view, wondering where a theme begins and where it ends, and what sinister meaning, if any, is embodied in the spread of pigment, but he finds it an easy matter to respond to the array of assembled beauty, with gratitude for much that is charming and honest art."

Mr. Bonte was especially impressed by the sculpture section, using Albert Laessle's portrait bust of the late Charles Grafty as an introduction to exhibit from which he found it decidedly difficult to pick "the headlights beyond a very few . . . for the show is of a general excellence rather than of outstanding features."

"It takes one back," writes Mr. Bonte, "to happier times to see the beautiful portrait bust of Charles Grafty, by Albert Laessle, occupying the place in the exhibition which was for so many years Grafty's chosen spot for showing his own matchless heads. The bust commands the sculpture section of the exhibition."

"The bust was done 20 years ago at a favorable time in the career of Philadelphia's great sculptor, whose life ended tragically a few years ago. Laessle made it in the studio at 20th and Cherry Streets. It is a fine piece of character. It has Grafty's proud look in the lift of the chin and the expression of the mouth; you may walk around it to the back and be reminded of exactly how the sitter's fine, black, characteristic hair grew, spreading out from the crown in a way of its own. The left profile is especially strong in character, and the nose makes one think of the advice which Grafty gave to Molarsky at a critical moment in the career of that fine artist and which was to cultivate the qualities of the bulldog and the mule—the bulldog to stick and the mule to kick."

"The sculpture show into which this portrait looks is of a high general average and numbers just over a hundred exhibits. The arrangement is good and, with due regard for balance in color, form and size, things have been so placed as to confine the interest of one so inclined to this section, which makes a complete oasis in the midst of many paintings."

'Le Mezzetin' Recalls Chapter in Stage History



"Le Mezzetin," by Antoine Watteau.

The Metropolitan Museum has just placed on exhibition the famous Watteau, "Le Mezzetin," from the Hermitage Collection, which it acquired last December through the Wildenstein Galleries, as recounted in the December 15th issue of *THE ART DIGEST*. News of this important addition to the Metropolitan's collections had leaked out before the museum was ready to announce it, and officials were loath to discuss the conditions of the sale beyond stating that the purchase price was "less than \$250,000"—a statement which still stands.

The canvas, which was once possessed by Catherine the Great, was obtained through the Frank A. Munsey Fund, through which Sargent's large "Wyndham Sisters" was purchased several years ago. Harry B. Wehle, acting curator of paintings at the Metropolitan Museum, believes that the subject, a lovelorn troubador who sits on a garden bench singing and playing a guitar, is a portrait of the Italian actor, Luigi Riccoboni, whose favorite role was the Mezzetin and who headed a troupe of Italian actors playing in Paris during the last years of Watteau's brief life.

Mr. Wehle, writing in the museum's *Bulletin*, gives an interesting account of the Italian *Commedia dell'Arte*, the strolling players with whom Mezzetin, the devoted servant who was not above betraying his master for a bribe, was a popular character: "In the seventeenth and eighteenth centuries," writes Mr. Wehle, "everyone in Paris, and in the provincial cities and villages too, was on intimate terms with Harlequin, Scaramouche, Gilles, Columbine, Mezzetin, the Doctor, and the rest of the crew."

"Queer, capricious creatures they were, these oddly garbed folk, but one came to know their various humors—their good qualities and their endearing weaknesses as well. One could almost foretell how each would behave in any unexpected predicament. Then too one came to look forward to their naughty ways, for the Italian players were often far from being refined in their pantomimes, and after 1668 when at last they began to use the French language it was found that their lines were quite as bawdy as one had supposed. There was an air of wanton gayety and spontaneity about the entire performance. The lines were seldom written down, the only guide the players had being a brief scenario nailed against the wall behind the scenes. There was plenty of opportunity for improvisation and surprise."

"The Italian players had been invited to Paris by Catherine de' Medici and later by Henry III, but in both instances they were expelled by Parliament. For many years in the latter part of Louis XIV's reign a troupe specially chosen by the Duke of Modena was playing in Paris under royal patronage. They carefully obeyed the official prohibition of lewd lines and indecent gestures, but on May 12, 1697, made the fatal mistake of performing *La Finta Matrigna* ('The False Stepmother'), a play which poked fun at the prudery of Madame de Maintenon. The following day the king ordered the theater permanently closed, and no performances were permitted within thirty leagues of Paris. The Italian Comedy did not appear again in Paris until nineteen years later."

Biennial Closed, Whitney Museum Rescues a "Forgotten Artist"



"Fisherman's Bride," by Theodore Roszak.

The Whitney Museum in New York has opened three exhibitions, which will be current until Feb. 8. Heading the list is the group of 1934 acquisitions, 17 of which were purchased from the recent biennial exhibition from the fund of \$20,000 regularly set aside for this purpose—a complete list of which appeared in the Jan 1 issue of *THE ART DIGEST*.

The other two exhibitions are paintings by Robert Loftin Newman, Virginia artist of the late 19th and early 20th century, and textiles and small sculpture by Arthur B. Davies. The name of Newman, a neglected and forgotten American painter, has been rescued by the Whitney Museum. The arrangement of his

small canvases proved to Edward Alden Jewell of the *New York Times* that he was "a man of genius, with a fine and sensitive appreciation both of the values discernible in human life and the materials with which an artist is wont to express the vision that is his." It is explained that there are many reasons for Newman's neglect, including his choice of living as a recluse and the unusually small size of his canvases.

Leon Kroll's landscape and the "Fisherman's Bride" by Theodore Roszak, which *THE ART DIGEST* reproduces from the biennial purchases, were well received by the critics. However, Carlyle Burrows of the *Herald Tribune* feels



"Road Through the Willows," by Leon Kroll.

that Roszak's oils shown at the Roerich Museum "are still in the experimental stage, showing the influence of Picasso, Leger and other French modern artists. Roszak strives to create a 'new reality' in these works, predicating his pictorial concepts part on nature and part on the principles of abstract design, but the results seem forced."

However, this 27 year old Polish-born artist has been cutting a wide swath in the art world. Besides being a Whitney Museum beneficiary, he has just been awarded the Joseph N. Eisendrath prize of \$200 for "Seated Figures" at the 39th annual exhibition of Chicago artists. His current exhibition at the Roerich Museum, until Feb. 12, includes lithographs and drawings, as well as oils and studies in color, making about 132 items. Roszak is credited with having been awarded seven scholarships by the Chicago Art Institute. So deep was the institute's faith in this versatile artist that it gave him all the scholarships at its disposal. These grants enabled him to spend some time abroad, studying ancient and contemporary masters.

This second Whitney biennial proved so superior to the first that Margaret Breuning of the *New York Post* decided "that either the American artist is painting better or that he selects his work for the exposition with greater wisdom." For those who feel that American art is too darkly tinged with French idioms, Miss Breuning presents this encouraging view:

"The fact that the contemporary art world is going in several directions at one and the same time is emphasized in this exhibit by variety of technical performance and artistic viewpoint. Such freedom from conventions of expression should allow latitude of really individual language; this individuality is felt in a large number of the works shown here. Wherever influences are especially patent—if direct borrowing of the highly distinctive palette of a well-known painter, or the curious, personal distortion of form of another may euphemistically be called 'influences'—they can usually be traced to American sources."

"It would seem that the terrifying bogey of the 'Ecole de Paris' need not disturb our chauvinism longer. Having absorbed the ideas of the French modernists and assimilated them to personal use, American contemporary painters who have looked to France for inspiration have formulated an idiom for themselves which has freshness and vitality."

Horace Gregory of the *New Republic* described the show as being "more compact to begin with, and there are no spectacular extremes of good and bad work hung in opposition of each other. It appears that the contributors selected their canvases with considerable self-criticism and, as a result, some kind of Whitney standard seems to be forthcoming . . . In general the exhibition is integrated by a singular spirit of unity and the general result, in the sense of its total impact, reflects a feeling of optimism. This feeling seems strange as we go into our sixth year of depression, but it remains true that the canvases on the Whitney walls are for the most part overflowing with brightness and good will . . . It is a feeling of cheerfulness, however, that one takes away from the show. This cheerfulness is not to be deplored, but it raises the question whether these American painters, looking at their various regions, have looked long and hard enough. They emerge, at the moment, as journalists in paint—accurate and capable but betraying no great understanding of what they are reporting."

Rembrandt's Prime

A Rembrandt masterpiece, a famous Self Portrait signed and dated 1650, has just been sold by the Knoedler Galleries to a Western collector. It was painted when the artist was 44 years of age, and reveals him in his full maturity, confident of his virtuosity, yet a man aged beyond his years. The head is well-defined and beautifully enveloped in a rich golden light. This is Rembrandt in a reflective, an almost introspective mood, not the look, approaching defiance, of his other self portraits. This painting, reproduced on the cover of this issue of *THE ART DIGEST*, was in the collection of M. Marivaux in Paris; later in the Rostopchin Collection, Moscow; it then went to England where it was owned by Lord Islington. Since coming to America it has been in the collection of N. B. Hersloff.

Rembrandt painted portraits of himself at all stages of his development. This painting reveals him after the turning point of his career—after he had dropped from the most popular painter in Amsterdam to the most neglected. Until 1642 Rembrandt had been famous, comparatively rich, sought after and happy. Then followed in rapid succession the death of his beloved Saskia, the death of his mother, and the contempt and anger with which "The Night Watch" was received. Things grew progressively worse. In 1656, six years after he painted this self portrait, Rembrandt was declared bankrupt, his house and splendid collection sold to satisfy his creditors. From that time on Rembrandt was beset by sorrow and misfortune, finally moving to an obscure corner of the Ghetto, with his sickly son Titus and his former servant girl Hendrikje, now his mistress. Yet in this portrait Rembrandt shows himself not embittered at life, but merely a baffled man.

He sits leaning his head on his hand, the elbow resting on a table, the strength of the light falling upon the lower part of the face and upon the wrist, which is very delicately drawn. He wears a dark velvet hat with irregular brim and a dark coat.

The canvas measures 27 by 32½ inches and is well known to all connoisseurs of Rembrandt. It was one of the important loans to the Chicago Century of Progress Exhibition last year and was also included in Knoedler's Rembrandt Loan Exhibition the preceding year and in the loan exhibition of the Detroit Institute of Arts in 1930.

EVELYN MARIE STUART SAYS:

Twenty years ago there were 150 artists in Chicago, all trained men and women of considerable technical achievement. Today there are estimated to be about 6,000, of whom 4,825 are "Modernists." A few of the original 150 have died or moved away and a few of the new generation have cast their fate with those who are too hampered by a knowledge of how to paint ever to hope again to make the big exhibitions and news columns. One of the curious facts of local art history is that the 150 used formerly to sell more canvases than are now negotiated by the 6,000. It is only at out-door shows, where a bushel of potatoes is offered for a landscape, that the younger generation gets the thrill of contamination by commercialism. Worse things are sold from the walls of the Arts Club, or through its influence, than the wildest of the local "Moderns" can produce on "the morning after"—but these have the foreign label and bring real money.

Detroit Acquires Rembrandt's "Lucrece"



"Lucretia Contemplating Suicide," by Rembrandt.

Rembrandt's celebrated portrayal of the suicide of Lucretia, one of the last great expressions of his genius, has been acquired by the Minneapolis Institute of Arts from the Herschel V. Jones Collection. In this painting, says the Institute's *Bulletin*, "the expression of human emotion, the most absorbing study of the artist's life, is refined to a degree found in almost none of the other secular paintings. Lucretia, lost for a space in contemplation of the awful deed she is about to perform, stands frozen at the merging of two worlds. For a moment she pauses, her left hand closed in determination around the bell rope that will announce the deed accomplished, her right, grasping the dagger, fallen heavily, uncertainly beside her. But the agonizing period of debate is over. The magnificent eyes, wherein lies all that Rembrandt himself thought of life and death, are turned at once toward the past and future."

Lucretia, paragon of virtue, was ravished by Sextus Tarquinius, powerful Roman noble. In a mood of inconsolable grief, she tells her husband and father of her shame, takes from them an oath of vengeance, and stabs herself. When her body is borne to Rome for burial, the people, moved by anger and despair, cause the Tarquin family to be sent into exile. The story is one that has occupied the minds of poets and artists since the deed was done in the fourth century B. C. It is the theme of Shakespeare's poem, "The Rape of Lucrece."

Painted in 1666, Minneapolis's Lucretia is doubly interesting because of its similarity to the painting of the same subject in the Andrew Mellon collection, done in 1664. An earlier

depiction of the suicide is in the Detroit Institute of Arts, a composition partly carried out by pupils after drawings by Rembrandt.

Dr. W. R. Valentiner has written of the two later paintings (1664 and 1666): "In the two representations of the dying Lucretia, which are among the most significant creations of Rembrandt's last period, the artist has chosen a theme which is . . . concerned with the other world, and which treats still more plainly (than the 'Descent from the Cross') of the transition from life to death . . . Everything is concentrated upon the expression of the figure and especially of the face, and the consciousness of the present life, vanishing before the glimpse of the world to come, is delineated in an incomparable manner."

At the conclusion of a brilliant resumé of Rembrandt's life and work, the Institute's *Bulletin* prints this poignant conclusion: "Not even when the tender Hendrickje died and Rembrandt had to sell Saskia's tomb to provide a burial place for her; not even with the death of his beloved Titus, would he bow to fate. In 1664, more preoccupied than ever with the mystery of death, he painted the first Lucretia, and in 1666 the version that now belongs to the Art Institute—a portrayal that in some inscrutable manner explains his own attitude toward life and death. He had finished his experiment to his own satisfaction, and in 1669 he died, forgotten and almost alone. The only notice taken of the passing of one of the greatest painters of all time was the laconic obituary, 'Tuesday, October 8, 1669, Rembrandt van Rijn, painter, on the Roozegraft, opposite the Doolhof. Leaves two children.'"

Dali Proclaims Surrealism a Paranoiac Art



"Portrait of Edward Wassermann," by Salvador Dali.

During his visit to the United States, Salvador Dali, 29-year-old Catalonian artist, who has become the leader of Paris surrealists, endeavored to acquaint the American public with the mysteries of this inscrutable phase of art. His last lecture at the Museum of Modern Art, New York, on "Surrealist Paintings, Paranoiac Images," was given in French and translated by Julien Levy, whose gallery sponsored Dali's first exhibition in 1932, which was the first showing of "Surrealisme" in New York.

The lecture was illustrated with lantern slides showing work by Picasso in his surrealist phase, by Max Ernst, and other followers of Freudian psychology. Dali also showed slides of 17th century engravings in which images appear similar to those in today's surrealist paintings, with the difference that the 17th century artists introduced these images without being conscious of their significance. Admitting that he himself did not understand the content of his pictures, Dali said:

"I am the first to be surprised and often terrified by the extravagant images that I see appear with fatality on my canvas. In truth I am but the automaton which registers, without judgment and with all possible exactitude, the dictates of my subconscious, my dreams, the hypnagogical images and visions, my paranoiac hallucinations, and all those manifestations, concrete and irrational, of that sensational and obscure world discovered by Freud, one of the most important discoveries

of our epoch, reaching to the most profound and vital roots of the human spirit.

"The fact that I myself at the moment of painting my pictures know nothing of their meaning is not to say that the images in question are without sense. On the contrary, their meaning is so profound, systematic, and complex, that they require an absolutely scientific interpretation . . . The public must draw all its pleasure from the unlimited sources of mystery, enigma, and anguish that such images always offer the spectator's own subconscious, speak exactly the secret and symbolical language of the subconscious, which is to say that surrealist images are perfectly understood by that which is deepest in the spectator and make exactly the immediate poetic affect for which they are destined, even when the spectator consciously protests and believes that he has experienced no emotion whatsoever."

As the subconscious mind is absorbed with such elemental realities as love, death, time and space, Dali explained, so surrealist art deals with these fundamentals in terms of symbols which occur in the mind both in dreams and during waking hours. The least of Dali's artistic problems is to find material for his brush. The subconscious is so fecund that it provides material for him day and night. He has trained himself to remember dreams in great detail and often records them on canvas without realizing their meaning. "In my painting I aim to portray the subconscious as realistically as other artists depict the objective

"The Ten"

"The Ten," whom C. H. Bonte of the Philadelphia *Inquirer* terms a "company of gifted women, all of whom have already carved for themselves niches in the artistic hall of fame," have just held their annual exhibition at the Arts Club of Philadelphia. The display was augmented by two guest exhibitors, who contributed a "left wing" element.

Variety, both within the work of a single artist and in the group in general, was a marked characteristic of the exhibition, according to Dorothy Graffy's account in the Philadelphia *Record*. "Isabel Branson Cartwright, for example, finds interest in portraits, seaside gardens, and indoor still-life. Perhaps her best portrait, combining indoor atmosphere with outdoor by means of a through-the-window glimpse of a little harbor is 'Madame Stevens at Her Window.'"

Portraits by Sue May Gill seemed carefully studied and Miss Graffy found in them a "regrettable tendency toward slickness that does not fulfill the promise of an earlier imaginative trend."

Fern I. Coppedge and Nancy Maybin Ferguson pursue the path of American folk art. Mrs. Coppedge interprets the landscape in the neighborhood of New Hope "through the eyes of a wonderfully sensitive artist, at times rendering with rare charm a scene which to many eyes might appear commonplace," according to the *Inquirer*. On the other hand, Miss Graffy found in the Provincetown studies of Miss Ferguson "a closely knit, carefully colored, modulated geometry of buildings and landscapes, best summed up in her 'Church Overlooking Bay.'"

"Constance Cochrane and Lucile Howard," Miss Graffy continued, "also offer contrasts. The former delights in the brisk moods of nature; in salt sea tang, wind-bitten evergreens; dry orange-yellow grasses. Lucile Howard, on the other hand, revels in the quiet colorful warmth of Southern climes or in the harmonies of greens and blues."

Decorative arrangements of M. Elizabeth Price were found notable for their "scintillant tapestry effect," while her landscapes employ a freer style. There is a contagious pleasure in Gertrude Schell's scenes of the Gaspé Peninsula in Canada. "Looking Through," in which a golden landscape is glimpsed between two darkly towering cliffs, is a genuine tour de force in paint," according to Mr. C. H. Bonte.

Gladys Edgerly Bates, the sculptor of the group, "unlike many women sculptors, does not dally with pretty babies and garden figures." Rather, Miss Graffy affirms, "she strikes out toward something substantial, some thing that has forms sufficiently large and full to satisfy the molding turn of a sculptor's hand."

The two guest artists employed more "modern" methods in achieving their effects. Margaret Gest and Edith L. Wood both use black effectively, Miss Gest in such a landscape as "Shepaug Valley" and Mrs. Wood in a still life, "Anemonies."

world," said Dali in explaining his meticulous craftsmanship.

Sometimes the artist paints automatically without any definite plan. This method of working, however, does not prevent him from entering the field of portraiture. The subject is first painted realistically. By the time it is finished the sitter's personality has begun to suggest itself in symbols in Dali's mind. These are then painted in around the figure, as in the portrait of Edward Wassermann, one of Dali's latest works.

Desiderata

"Humanity doesn't want any more pictures; in fact, there is a distinct impression that there are too many now," Leon Dabo, well known painter, stated at a luncheon of the National Association of Women Painters and Sculptors.

"But there is one thing that the public is hungry for," he told the artists, "and that is your impression, the effect that this phantasmagoria that we call life has upon you. Never has there been such hunger for the simple naïve expression of a soul. You must have something to say which nobody else has seen, and you should say that. I don't give a damn whether you rub paint on with a brush, a palette knife or the tip of your lovely little nose, as long as you have something to say."

Austin Purves, Jr., another speaker at the luncheon, who is director of the Cooper Union Art School, concurred with Dabo's views and regretted the fact that there were only a few, among the thousands of painters, who were motivated by "sincere and spontaneous" desires to be free and creative artists. The public, Purves thinks, is coming to understand and to think about art, to consider it as an important and interesting part of modern life. He holds that Mayor La Guardia's Municipal Art Committee, for example, is a significant part of this development.

Government interest in art, according to Hildreth Meiere, the third speaker of the luncheon, at which Mrs. Alexandrina Robertson Harris, president of the association presided, has renewed interest in the decoration of public buildings. "We are on the edge of a very extraordinary development in the art of mural painting," she declared.

Miro, Leader of Surrealists, Has Exhibit



"The Singer," by Joan Miro.

New York is once more given a chance to view the puzzling art of Joan Miro at the Pierre Matisse Gallery, New York, until Feb. 9. A native of Spain, Miro is heralded as one of the leaders of the Super-Realist group in Paris. The freshness of his vision and his inventive interpretations have won him a prominent place among the leaders of this

movement. There is perhaps no better acknowledgement of his creative contribution to contemporary art than the interest shown in his work by such men as Picasso, Leger, Matisse, Ernest Hemingway, Chirico, George Antheil and André Breton, poet and editor of "La Revolution Surrealiste."

The receptive portion of the public, according to Henry McBride of the *New York Sun*, "is being given another masterly lesson in the value, to painting, of the abstract. No other artist in the contemporary surrealist group quite reaches the aesthetic heights attained by this Catalan and an acquaintance with the work has become obligatory to connoisseurs." It is McBride's conclusion that the only hope for abstract painters is to appeal to the "elite." "There can only be a limited number of people in the world at a given time with sufficient intellectual vision to see the worldwide application of a production by an obscure neighbor," he pointed out.

As for Miro, "the marvel is not so much that his work is good as that it is continually good. He maintains freshness of spirit and honesty of purpose in an era when temptations to capitalize upon reputations assail every one."

The painter's own comment: "It is very difficult for me to talk about my own painting because it is always conceived in a state of hallucination created by a shock either objective or subjective, of which I am utterly irresponsible. As far as my means of expression are concerned, I am striving to attain more than ever the maximum of clarity, power and plastic aggressiveness, first to create a physical reaction and then to reach to soul."

DUVEEN BROTHERS

PAINTINGS

PORCELAINS

TAPESTRIES

OBJETS d'ART

PARIS.

NEW YORK.

Umberto Romano Steps Out of Renaissance



"Man Sings of Man," by Umberto Romano.

Umberto Romano, recently appointed instructor in painting at the Worcester Art Museum School at Worcester, Mass., will show some of his recent paintings as well as some of his better known older canvases at the Kleemann Galleries, New York, Feb. 2 to 28. Romano, who started painting at the age of nine, is now, at the age of 29, an accomplished and prominent American painter. Although he was born in Italy, he received his art education in America at the Tiffany Foundation and the National Academy of Design, where he won a Pulitzer Traveling Fellowship. He completed his training at the American Academy in Rome, during which time he developed an instinctive taste for the classical conventions of the Italian Renaissance, which may be noted in his earlier works.

Not content with working out a definite formula, Romano has been experimenting with new forms and new ideas. His work has lost the Florentine touch characterizing his earlier canvases, which brought him many prizes as well as recognition in the leading museums. These recent works have an almost bombastic treatment, due perhaps to the play of light surrounding the darker portions of the painting. As noted in the "Man Sings of Man" (presumably a self portrait), which hung in the 1934 Carnegie International, the placing of dark against light and light against dark produces the effect of a wood cut.

During Romano's recent exhibition at the Worcester Art Museum, Dorothy Adlow in the *Christian Science Monitor* described the artist

as being "versatile, absorbent, prolific and his works reveal his capacity for receiving ideas, and for making them an ingredient of his own style. They reveal further his facility. All his pictures show planning, logical execution and pat completion; few betray a wavering technical probing."

"Mr. Romano feels a kinship with Renaissance painters. He displays a rather curious admixture of the debonair, the heroic and the ethereal characteristics found in them. The Renaissance painters in Italy had queer mixtures of their own, deriving unintentionally from their Gothic ancestors, and studying diligently the classics."

But it was of Romano's recent paintings that Miss Adlow sang her highest praises. After commenting on his earlier works which "are painted within stylized limits . . . the clean edges and polished surfaces and marked simplification encouraging the poster effect" so that "even the colors look as though they were the result of a mechanical process," Miss Adlow felt that the artist now released should go far. These latest canvases "ease up, acquire texture, soften, relax; the colors grow more mellow, paler, more gracious."

Credited with having "the combination of dexterity, color-sense and craftsmanship," by Francis Henry Taylor, director of the Worcester Museum, Romano's paintings appealed to W. W. Rogers of the Springfield *Union* because "they are bold and vigorous, because they are essentially dramatic—dramatic not solely in subject matter but also in manner."

Mural Painting

Mural painting in America is enjoying new prestige since the government fostered the decoration of public buildings under PWAP. An exhibition calculated to show not only present tendencies in the field but a cross section of what has been done in the past is being held at the Grand Central Art Galleries, New York, assembled by the Mural Painters' Society.

Serving on the exhibition committee are Ernest Peixotto, ex-officio; Hildreth Meiere, chairman; Thomas H. Benton, George Biddle, Louis Bouche, D. Putnam Brinley, Edward Laning and Austin Purves, Jr., who have assembled what they believe to be a representative showing rather than examples of virtuosity.

In America mural painting perhaps originated with William Morris Hunt, who executed two large decorations for the New York State Capitol in 1879. John LaFarge, however, was probably the first American artist who made mural painting his profession, strongly influenced by Italian Renaissance. The trend was carried into the present generation by Edwin H. Blashfield and others, and perpetuated by returned fellows of the American Academy in Rome. From the World's Fair of 1893, Kenyon Cox, Edward Simmonds and Robert Reid gained prominence. While John S. Sargent, Edwin A. Abbey and John W. Alexander painted murals, they are more widely known for their other work.

New influences have been brought to decoration by the Mexican mural painters and by such men as Boardman Robinson and Thomas Benton of this country. The committee senses a degree of public interest which presages widespread development.

Modernist Prices

Prices realized at the Dikran G. Kelekian sale of modern oil paintings, water colors and drawings at the Rains Auction Galleries are being taken as a harbinger of better times—especially for members of the modern movement. The catalogue of 123 items brought a total of \$37,865. The highest price was \$3,500, from the Downtown Galleries for Toulouse-Lautrec's gouache, "Portrait of H. G. Ibels."

The Detroit Institute of Art obtained "Head of a Woman" in gouache by George Rouault for \$2,100. "The Guitar Player," an oil by Courbet, was bought by Mrs. E. Wetmore for \$2,500. The Downtown Galleries paid \$1,500 for "Concordia" by Puvis De Chavannes. Albert Duveen bought Rouault's "Female Nude" for \$1,100. A still life by Juan Gris went to J. Bartlett for \$750. Another gouache by Rouault, "Portrait of a Girl," fetched \$600 from P. Day, the same price paid by the Valentine Galleries for "Three Male Heads," also a gouache by Rouault.

Other prices: Pierre Bonnard's "House at the Seashore," \$500; Raoul Dufy's "Horses Against a Blue Background," \$400; Derain's "Head of a Woman," \$625; Walt Kuhn's "Victoria," \$425; Picasso's "La Dame a la Voilette," \$2,200; Braque's "Reclining Nude," \$850; Dufy's "Nude with Seashell," \$500; George ("Pop") Hart's "Campers," \$285.

Correction

The "Self Portrait" by Frans Hals reproduced in the last issue of *THE ART DIGEST* is from the collection of Dr. G. H. A. Clowes of Indianapolis and was loaned by him to the great Frans Hals Exhibition at the Detroit Institute of Arts, and not by Dr. H. Klaus of Minneapolis.

G. D. Pratt Dead

George Dupont Pratt, son of the late Charles M. Pratt, who founded Pratt Institute in Brooklyn, and himself vice-president of the board of directors of that institution, died on Jan. 20 at the age of 65. Commenting upon his death, the New York *Herald Tribune* said: "Mr. Pratt's own business activities were a minor phase of his career, in which he became known chiefly as a patron of the arts, a nationally active leader in the movement to conserve American forests and wild animal life and a hard worker in behalf of such institutions as the Y. M. C. A., the Metropolitan Museum of Art, the American Museum of Natural History and the American Forestry Association."

"Born of a well-to-do and influential family," the New York *Times* recounts, "Mr. Pratt began his business career as a railroad shop hand. Before his life ended he had become an expert in the conservation of natural resources, a big game hunter, a world traveler, a leader among amateur photographers and a prominent collector of art and of early civilization relics . . ."

"During his travels he assembled collections for the American Museum of Natural History, of which he was a trustee. Among his contributions are ancient Javanese masks and marionettes, Chinese gourds and cages, early scramasaxes, Nazca and Chimu (Peruvian) clay, shell, wood and feather objects; African bronze figures, now in Akeley Hall, and a large collection of early fabrics from many parts of the world."

Mr. Pratt was also a trustee of the Metropolitan Museum of Art and for many years its treasurer.

Largely through Mr. Pratt's donations the collection of Coptic and Egypto-Arabic textiles in the Metropolitan Museum grew to be one of the finest in existence," said the *Herald Tribune*. "His gifts included fifty notable specimens of Arabic textiles, and 100 Peruvian textiles, some of them believed to have been woven in the second century, and all dating back at least to the sixth."

Mr. Pratt was connected with the American Federation of Arts and the American Association of Museums. He was a member of the Municipal Art Commission of New York City. A trustee of Amherst College and chairman of the building and grounds committee, he presented an art collection to that institution, of which he was an alumnus. A few years ago he founded the American Society of Medalists to foster interest in the art of medal making. The American Forestry Association, the Boy Scouts of America, and many other organizations were strengthened by his interest and support.

Bear Heads Denver Museum

Donald J. Bear, formerly curator of paintings at the Denver Art Museum, has been named director to succeed Cyril Kay-Scott, who recently resigned the post because of ill health. Mr. Bear has spent most of his life in Denver, having obtained his art training under the noted local painter John Thompson. Besides his museum duties, he is assistant professor of art at Denver University.

As part of the change of administration, Fred Bartlett, assistant director of education, has been appointed assistant to Mr. Bear, and Alice Faller was made assistant curator of Indian art, an important department in the Denver Museum. Frederick H. Douglas will remain as curator of Indian art and Watson Bidwell as head docent of the museum.

Karfiol's Drawings Make Up an Exhibition



"Seated Nude Draped." A water color by Bernard Karfiol.

Bernard Karfiol, Hungarian born artist, now ranked among America's leading painters, is holding an exhibition at the Downtown Gallery, New York, until Feb. 9. Devoted entirely to recent drawings and water colors, the show includes Karfiol's characteristic figure compositions, interiors and landscapes. Since his last exhibition of oil paintings two years ago at the Downtown Gallery, Karfiol has been traveling through California, Mexico and Cuba. Some of the wash drawings portray Cuban girls against a native background.

Drawings seem to have taken on a new

importance in America. The importance of a work is not so much judged by the size or medium. Draughtsmanship is being accepted as a factor of incomparable value in an artist's work. For the first time, attention is focused on Karfiol's drawings and water colors, apart from his paintings. Like his oils, these drawings present a very personal expression of an artist of individuality, whose contribution has been consistent. Each little picture is a complete statement, combining the many qualities which have placed him in his present position in the American art world.

A Polish Center

After three years of activities in artistic and literary fields, the Polish Institute of Arts and Letters has established a library and art center at the Roerich Museum, New York. The director of the Institute, Mrs. E. Bramhall Cullis, made an extensive tour of Poland last Summer and assembled an unusual collec-

tion of books from scientific, artistic and educational institutions there. This collection has been added to a library of general literature in several languages pertaining to Poland. Of special interest are rare editions of art books handsomely illustrated.

The library is decorated with Polish prints and other works of art.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

Social Theme Developed by Noguchi in Show



"Portrait of Lillian Palmedo," by Isamu Noguchi.

New sculptures by Isamu Noguchi will be displayed at the Marie Harriman Galleries, New York, until Feb. 18. Noguchi, the son of a Japanese father and a Scotch mother, was born in Los Angeles in 1904. His training and life has been varied. At the early age of two his education was started while he was living in Japan. Later he was sent to an experimental school in Rolling Prairie, Indiana. As a boy Noguchi wanted to become a sculptor. He served an apprenticeship with Gutzon Borglum, American sculptor, but after six months decided that he really wished to be a surgeon and entered medical school. Eventually, however, he returned to his first ambition and in 1927 he won a Guggenheim Fellowship. He went to Paris and worked as a cutter of stone for Brancusi.

Noguchi has traveled extensively, journeying to the Orient by way of Siberia and working in Peiping, Tokio and Kyoto. He has had several one-man shows in America and also has exhibited in the Tokyo Salon. It is his belief that sculpture can be a vital force in man's daily life if projected into communal usefulness.

With this idea in mind he has created a

number of models dealing with social themes. "Monument to the Plow" in stainless steel with a proposed location on the western prairies, is a symbol of agriculture; "Play Mountain" in steel, glass, brick and concrete to be located in any congested district in Manhattan, is concentrated on youthful incentive in exercise. The "Karl Mackley Memorial" in stainless steel represents the tools of industry of the Philadelphia Hosiery Workers. "Monument to Benjamin Franklin" with a proposed location in front of the Franklin Institute in Philadelphia has for its chief characterization lightning striking the key held aloft by a kite, while "Death" is a protest against the mass brutality of lynching.

Among the other works to be shown are "Equestrienne," "Black Boy," in ebony, "Bird Swallowing a Stone," an example of pebble carving, and six portraits—Mme. Carlos Davila in bronze, Claire Boothe Brokaw in marble, Lillian Palmedo in *lingum vitae*, Immo Gulden in stainless steel, A. Conger Goodyear in terra cotta and Audrey McMahon in plaster.

Not German Enough

Nationalism got the better of art when Nazi complaints in the municipality of Neveges, Germany, brought about the dismantling of the war veteran's memorial in the Market Square. The warrior, leaning on his sword, who was the principal figure, had the facial characteristics of an "un-German alien," the United Press dispatch stated as the reason for Nazi disapprobation.

The City and Art

[Continued from page 4]

1935 with gratitude for the interest shown in the arts and the cultural appreciation of our leaders.

"The Government has recently established a Painters and Sculptors Section in the Treasury Department for the employment of artists to decorate government and other public buildings throughout the country. Hundreds of thousands of dollars will be expended for this purpose. This must not be confused with the relief work of the Public Works of Art Project, which was definitely a relief measure. The plan of this new division is to secure the best work possible, by the foremost artists of the country, that the country may benefit by the work of the creative artists of our own time. Nothing more encouraging for the development of art and the development of the appreciation of art has ever been done by our government.

"American art is coming into its own, the influence of contemporary European art no longer plays a part, and from all sections of the country young artists are developing, whose art is devoted to the expression of the life round about them and as a natural product of the soil.

"In the field of Art I hail 1935 as a great year of promise."

And now comes John Sloan, philosopher and radical, whom *The Art Digest* asked to express his views:

"Under the present cock-eyed industrial and economic system all human beings in need have a right to public assistance.

"Artists in many cases today are human beings in need and as such must receive assistance—but they are hardly entitled to assistance as artists.

"The artist is an independent individual supplying his own demands, endeavoring to create of himself and for himself—trying to please himself. If it so happens that what he wishes to make pleases others he may sell enough of his product to furnish him with necessities or even a good living.

"There has been in this country in the past a demand for all the products of industry except those of the artist—for his there never has been a demand.

"If present preposterous conditions have made it impossible for the worker in trade and industry to earn a livelihood, he demands relief until the public resumes the use of his products. When that consuming power is restored the artist who has never had any market for his works will find some way to exist and produce works to please himself.

"The only real help that can be given him as an artist is through the cultural progress of the people of the country so that for the first time a demand for works of art may be created."

In John Sloan's last paragraph is expressed the crux of the matter.

The artist is entitled to relief as a human being—a worker, a craftsman, a "white collar man," or whatever you please.

But the greatest thing that can be done for a genuinely creative artist is to promote in his fellow citizens the feeling that objects of beauty in their houses are necessities in their existence as complete human beings.

UMBERTO
ROMANO
NEW PAINTINGS

Feb. 2 - 28, incl.

KLEEMANN

38 E. 57

A Semitic Christ



"Head of the Boy Jesus," by Stuart Benson.

A debated bronze head of Christ as a boy is one of the high lights of Stuart Benson's first one-man exhibition at the Ferargil Galleries, New York, until Feb. 5. For several years this American sculptor has made his home in southern France, but he wanted his first exhibition to be in America. The arguments against the head in question were against the "sensual conception of Christ's mouth, and the Semitic type selected as a model. Mr. Benson explained: "I wanted a Semitic type. The Italians have portrayed Christ as an Italian, the Dutch have conceived Him as Dutch, and so on. I resolved to make Him Semitic, as He was."

As for the sensual mouth, Benson said: "We must remember that Christ was divinity in human form, that thus He had human attributes which He overcame by His spiritual strength. I have not attempted to ignore the human side of Christ and make this only a spiritual conception. On the contrary, I have thought in terms of human as well as spiritual and mental beauty, and I have attempted to put into the head physical strength as well as moral perfection."

The idea came to the sculptor at "a rather gay party in Paris. The noise and gaiety had subsided as an American girl began to sing some Negro song about the boy Christ. I don't even know the name of the song, but the effect was deeply moving. The idea born at that moment remained with me." Day after day in France he looked for a suitable model, but it was not until he came to New York that he actually found a Jewish boy acceptable.

Benson's sculpture "possesses to an uncommon degree the quality of character appreciation," wrote Ernest C. Sherburne in the *Christian Science Monitor*. "Benson has the ability to make himself transparent, as it were, during the process of expressing his subjects through the medium of his art. Nor is that to say that he plays the mimic during this act of transference, for everything he does has a quality of style that is only the product of finality. This finality is expressed in his capture of an individual quality in each of his sitters and a revelation of that quality. Asked about this, Mr. Benson said he sometimes could discern in two sittings the quality that marked a subject off from all other persons he had met. Or this understanding may come only at the twentieth meeting."

Yankee Wife Is Model for Lachaise's Women

Tons of sculpture by Gaston Lachaise, noted American sculptor, may be viewed at the Museum of Modern Art, New York, until March 3. The heaviest of the 60 pieces is a one-ton cement figure "The Mountain," for which his wife was the model. It is one of the largest and heaviest objects of art ever to be placed on exhibition, and shows a recumbent figure, with generous avoirdupoise, propped on her elbow, looking upward. Seven men with a three-ton truck labored from 10 A. M. to 6 P. M. to bring this giant symbol of womankind to the museum, along with a meagre 800-pound plaster cast of "Man."

Lachaise, glorifier of mighty women, uses the words "health," "vigor" and "vitality," frequently. "You may say that the model is my wife," he admitted. "It is a large generous figure of great placidity, great tranquility. Whatever I have of tranquility I get from my wife... What I am aiming to express is the glorification of the human being, of the human body, of the human spirit, with all that there is of daring, of magnificence, of significance."

Born in Paris, Lachaise came to America in his early twenties, because he fell in love with an American girl, Isabel Nagle, while he was a student in Paris. According to the *New York Times*, he worked in the Lalique studio to get money to follow her here, and after ten years in New York had a sufficient competence to ask her to marry him. Together they have collaborated on many of his huge figures, with Mrs. Lachaise as the model. Preeminently the sculptor of ripe and vital maturity, Lachaise glorifies forms that have reached complete and ample fulfillment. His insistence upon the theme of maturity seems gross and exaggerated to those who prefer that art concern itself chiefly with slender youthful forms.

In the foreword of the catalogue, Lincoln Kirstein writes: "In his work there is a concentrated dynamism which is so intense that it repels while it attracts. His subject matter is not ultimately men and women, nor even Man and Woman. His subject matter is the glorification, revivification and amplification of the human body, its articulate structure clothed in flesh... When he left the declining French heritage of the 19th century he forsook all that the European continent had to offer him. He came to an America which was and is for him explicit in its many vivid, brutal, fragmentary energies and techniques. He has loved and studied the ample crassness of strip-tease burlesque shows, the miraculous human equilibrium of circus tight rope walkers and six-day bicycle racers, the transitory revelations of woman's fashions, the irresistible controlled force of hydraulic presses and steam drills, the lift and pull of derricks, and the suspension of riveted steel beams. His files are full of pictures torn from newspapers, workmen balanced on the final height of a building's skeleton,



"Torso." A Plaster by Gaston Lachaise.

ton, airplanes, automobiles and wild animals."

Recognition has dispelled a doubt from Lachaise's mind. He no longer has the feeling that he is insane. As revealed by the *Times*, "he once entertained doubts of his complete sanity when the world was denouncing his sculptured female figures with the more-than-ample breasts, colossal hips and wasp waists."

Lachaise says: "I am constantly evolving, changing, growing. Sometimes, years ago, I use to think maybe I was crazy because other people did. It takes much belief in your work to last ten years. But they have accepted my mode of expression and now when I make a work there is renewed hostility. I am not a maniac. I simply cannot stand still, doing the same statue time and again as some painters who are content to go to sleep... The artist has to go to the soil again and again be invigorated. He should avoid being too thoughtful, too aesthetic, too spiritual—that is the disease of the artist. He should be in contact with life and healthy people;—yes, he should go to burlesque shows, he should see acrobats, he should admire the steel workers who ride almost straight up to heaven."

**Fairfax has again done the unusual—
an air-conditioned Cafe-Bar one step
from the sidewalk where hat checking
and tips are not essential; but where
liquor quality and unusual food is the
first consideration.**

Hotel Fairfax
116 East 56th Street - New York

Papers for Printing

Etchings, Wood-cuts, Lithographs

Soft Japanese and European
Hand, Mould and Machine Made

**A large variety of Sur-
faces and Textures. Prices
and Samples on request.**

Carried in stock by

JAPAN PAPER COMPANY
109 East 31st Street New York City

New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST, is calculated to lift the critic out of a regional morass. However, to get quoted in this department, he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the New York critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

The Elegance of Segonzac

High praises and lengthy reviews were given to the first comprehensive American exhibition of Dunoyer de Segonzac, at the Brummer Gallery through February. "There are 51 items," wrote Margaret Breuning of the *Post*, "but I cannot think of one which I would be willing to omit, for each one is a different facet of artistic idiom. . . . Segonzac is a modern painter in that he escapes the imposition of veracious record of the objective world and is free to decide for himself the aesthetic value of any subject that he chooses, but he is, also, far from the cerebral aridity that is found in much contemporary French art. In this large collection of the painter's work there is the complete affirmation of the unity of his whole oeuvre, the fertility and richness of his artistic endowment, the real temperament and genius of a painter who has not succumbed to the pressure of aesthetic environment but has continued to seek a congruous artistic expression for innate gifts."

"There is something so really Gallic in this work that one does not have to lie awake regretting the decadence of French art. There is much of the familiar aspects—the gusto of Rubens, Roman logic, Greek purity of taste, all the old ingredients which we have been taught went into the melting pot of French art and came out curiously transformed. But there is also a simplicity and directness that one does not associate with this complexity."

The supreme quality in Segonzac's work that tops all its other qualities is, according to Henry McBride of the *Sun*, "its elegance." "I have already mentioned the heavy pigmentation of his oil paintings," said McBride, "and it is true that the artist has an intense relish for the oily materials of his metier and exploits their tendencies to a degree that is scarcely to be matched elsewhere in modern painting, but in this case, as in most other cases, there is an attribute to the artist's production that takes precedence of the style employed in the workmanship, and in this case it is its elegance."

In the opinion of Edward Alden Jewell of the *Times*, "Segonzac may be characterized as a strong, independent artist, fallible (and what artist is not?) but with an artistic impulse of genuine fervor. . . . We witness a deep and pulsating sincerity and—far more often—we encounter genuine triumphs of the brush. While personally I do not find everything from Segonzac's brush irresistible, and while a certain apparent obscurity of intention enlists as confederate, often a heavy handed laying on of

opaque, sticky paint which leaves the whole issue somewhat befogged, still there are occasions that serve to bring his message through to us in almost a burst of splendor."

Royal Cortissoz of the *Herald Tribune* noted a kinship between Segonzac and Courbet. "But this means chiefly his cultivation of much the same honest naturalism which marked the earlier Frenchman," Cortissoz pointed out. "He has remained faithful to the solid earth. There is neither eccentricity nor romanticism in his make-up. Harking back to Courbet rather than to the Barbizon school, his impressions substitute a kind of rude veracity for charm. He uses a heavily loaded brush, gives a kind of powerful rigidity to his tree forms, and generalizes his foliage in a massy breadth. A robust energy pervades nearly everything he does."

High Praise for Lintott

The flower paintings of E. Barnard Lintott, distinguished English painter, at the Knoedler Galleries until Feb. 2 were appreciably received by the critics. "I cannot think of any other contemporary artist who plays upon this theme variations of more enchanting elegance," said Edward Alden Jewell of the *Times*. "Lintott carries his treatment of flowers to what must seem the ultimate perfection of sophisticated decorative refinement, and does so without becoming soft or inconsequentially pretty. There is always vigor in the design, virility in the employment of color."

"Now Lintott, when he sincerely sets out to do so, achieves an almost breath-taking magnificence. In most of these canvases it is sheer sophisticated elegance toward which the artist aspires; and it is precisely that, sophisticated elegance of the sheerest sort, that is reached by his skilful, disciplined brush."

These 20 paintings are well worth seeing, according to Malcolm Vaughan of the *American*, for "Lintott continues to progress and has, since his last exhibition here, quickened his discernment, buoyed up his craft and elevated his style. These latest flowers from his brush are not only blooms from nature but, also, blossoms of his delicate way of thinking. Deftness is the quality that makes these flowers fine—a deftness that carries with it the artist's lyrical delight in his work. It is his lyricism, more than the flowers themselves, that charms your mind. A sensitive painter, he makes his subtleties acute by refining the harmony of his refined colors and orchestrating, so to speak, his arrangement."

Emily Genauer of the *World-Tel-gram* doubts if flowers can ever, except for rare genius, be satisfactorily painted: "For flowers are in themselves so consummately lovely they offer a trap into which the merely competent artist almost invariably falls. Rarely, if ever, does he get beyond transferring to canvas their superficial, natural, realistic beauty. Redon escaped the snare in the strange arbitrary, mystic flower pieces which assure him immortality. And there have been a few others. Lintott, however, is not of their number. Despite their brilliant color, their delicate line and brush-work, their exquisite texture (as in 'Blue

Vase') and their indubitable decorative charm, the canvases remain, simply, painted flowers."

Philip Evergood Wades In

The human spectacle as found by Philip Evergood in contemporary American life is on record at the Montross Gallery until Feb. 2. Evergood, who is represented by three rooms full of paintings (one year's work) focuses his attention on the American scene. He has visited summer resorts, has watched the "goings-on" of young people and has treated the whole panorama of 1934 in his own rollicking manner. Evergood's exhibition, as noted by Edward Alden Jewell of the *New York Times*, attests, from beginning to end, an artist's exuberant and healthy enthusiasm; an enthusiasm that has sought and found its subject-matter in the tumultuous helter-skelter of human everyday life.

"In turning from European to American subject matter, this artist has not lost any of his incorrigible verve. No, it is even more in evidence now, rioting in high color, grotesque exaggeration and quaint flights of fancy. He has his good and not-so-good moments; paints with a prodigality that sometimes lands him in the bog, but that, with respect to humor and piquant surprise, never leaves either himself or his spectator long in the lurch."

To Carlyle Burrows of the *Herald Tribune* these paintings "make a vigorous, if coarse and disturbing, commentary on contemporary life. A year or so ago one could catalogue him with apparent safety as a romantic, but almost overnight he has turned about face, and the results are disconcerting. Pictures of cheap dance halls, street beggars, a subway suicide, tumble from this artist's brush, along with Negro singers, bootleggers and boxers—forming altogether a strange reaction from his Biblical-romantic trend of recent date."

The Progress of Moses Soyer

The work of Moses Soyer, at the Kleemann Galleries until Feb. 2, takes on a new importance, as observed by Melville Upton of the *Sun*: "This marks him as one of the younger artists with an individual style, and one who is forging ahead rapidly. . . . He finds his themes in his immediate surroundings, in his own home and just around the corner, and handles all without morbidity or sentimentality, but with a painter-like regard for their significance that gives certain of his canvases a quiet distinction."

To the curious who wondered how the critics would compare the work of Moses Soyer with that of his brother Raphael, Carlyle Burrows in the *Herald Tribune* was enlightening: "Moses, if our recollection be correct, was the first to show talent; but his brother rather got the jump on him recently, winning prizes and the larger share of public approval. Now we have Moses coming back strongly, drawing on intimate genre, painting it colorfully and with similar feeling as Raphael and proving himself even more cultivated."

Less Mannerism in du Bois

As a thoughtful commentator on American life, Guy Pene du Bois, exhibiting at the Kraushaar Galleries until Feb. 2, maintains his well won reputation. "In each exhibition," said Royal Cortissoz of the *Herald Tribune*, "du Bois records progress, a gain in facility and in strength. In one respect especially he shows a marked advance. In the past both in his paintings of heads and of the figure he has tended to adhere to a rather arbitrary manner as to his contours. Now he is freer, more elastic, more suggestive of the fact that every new canvas is a new adventure, and his nudes make the change

Wildenstein and Co., Inc.

19 East 64th Street

New York City

Paris

London

plain with peculiar force. Force is what his work distinctly exemplifies and it is force more fluently and at the same time more firmly employed."

"Without sacrifice of the soundness of plastic form which has always distinguished his work, du Bois has delivered his figures from the rigidity that often gave them a wooden aspect," Margaret Breuning said in the *Post*. "There is a pleasant suffusion of radiance on the figures that gives a more gracious aspect to these works than the pitiless, hard light that used to beat on many of the painter's former canvases. Happily, there is no diminution of the artist's characteristic wit and verve; in these paintings they are endowed with vitality as well as clothed with beauty of pure, clear color."

Bates, With a Sense of Humor

Kenneth Bates, well known Connecticut artist, who held his first New York exhibition at the Contemporary Arts, proved to Edward Alden Jewell of the *Times* that he "has a grand sense of humor." The critic especially liked the still life, "The Wedding Gift," which he described as being "original and, in its satire, subtle, recalling other 'asides' this brush has uttered in obedience to the artist's contemplation of our vanishing Victorianism. His current show is uneven in quality and sometimes the work seems pretty trifling. But it by no means tells the whole story. That would require an ample retrospective."

The critics picked "The Bathers" as the most important canvas, and each in turn commented on its merits. "The present show," asserted Carlyle Burrows of the *Herald Tribune*, "does fuller justice to Bates' skill as a draftsman, and gives his lyrical and imaginative qualities broader range."

Guggenheimer's Tone and Light

Tone and light dominated the canvases of Richard Guggenheimer as revealed in his first extensive New York exhibition at the Lilienfeld Galleries. "Not that he is negligent of form and structure," pointed out Melville Upton of the *Sun*. "These are established with sureness and firmness for all his caressing suggestive touch, and with them the sense, rather than the actualities of, multitudinous detail. For in spite of all the poetic haze in which his visions take shape, there is solid ground, not only underfoot, but to the far horizon."

Unlike most Americans who go abroad to study, this young painter has not, in the estimation of Malcolm Vaughan of the *American*, "plunged headlong into the 'ecole de Paris.' He has kept faith with his sincerity, preserved his own personality and even maintained that touch of innocence (so easily destroyed), that 'quality of genuineness, of a thing fresh and unspoiled by excess of sophistication,' which is the especial ingredient that gives American art its native flavor."

Maurice Becker, Observer

Bermuda and Moscow have furnished Maurice Becker with material for some of his paintings on view at the Eighth Street Gallery until Feb. 9. Born in Russia, Becker came to America at an early age. The hardest working years of his life were spent in Pennsylvania and New York while the artist was roaming about trying to earn a living. During these times, Becker was continuously recording the American scene, watching his fellow men at work and play. His aptitude for recording scenes gained him a position on the art staff of "The Masses" and the New York *Herald Tribune*. As an artist-correspondent Becker worked in Mexico, Yucatan and the

New York to See Woodward's Countryside



"From a May Pasture," by Robert Strong Woodward.

On Feb. 5 Robert Strong Woodward will open an exhibition of paintings of New England landscapes at the Macbeth Gallery, New York, to continue until Feb. 19. Almost entirely self-taught, Woodward has devoted most of his life to portraying the country side of verdant New England. He lives at Shelbourne Falls, Mass., and is represented in nearly every museum in Massachusetts. Woodward's canvas "At Lilac Time" has recently been purchased by Mount Holyoke College for its permanent collection.

Deeply sincere in his pictorial descriptions of pasture lands and barn yards, this American painter may be credited with a natural feeling for outdoor values and a strong sense of composition. He seems to have found a wealth of material in his own backyard, which in this case may consist of tilled fields, rambling out door buildings and the many old elm and oak trees spotting his farm. The

late spring as it advances into a fruitful summer seems to be a favorite painting period for the artist. The translucent green employed is flooded with that light freshness noticed in early summer before the fields have become laden with heavy growths.

Combined with a certain crispness of handling and well controlled color, these landscapes are definitely American in character as well as subject matter. Woodward has visited his poorer neighbors for subject matter, with the result that he has captured on canvas the forlornness of a dilapidated back porch, enlivened by potted plants placed there by a hopeful housewife; and an equally neglected wagon house with its accumulation of broken down vehicles, old tools and grindstones. Last summer Woodward's house was struck by lightning and was burned, with the loss of many collected antiques. However, nearly all his paintings were saved.

Danish West Indies, where he was employed by the Scripps-Howard organization.

To Howard Devree of the *Times*, the exhibition bears evidence "of a compelling interest in human activity. There is even a picturesque—sometimes positively illustrative—strain in his work. Color is high, frequently approaching a Burliukian evanescence . . . Dancers at rehearsal, a Bermuda beach scene,

Negro singers, are other subjects in these space-filling compositions." Calling his canvases "pretty large arrangements of opulent, fluid color and uneven quality," with some of them "a little stiff and static," Emily Genauer of the *World-Telegram* declares that his well-balanced color orchestration and cunningly fused volumes and planes alone are something to see."

E. & A. Silberman

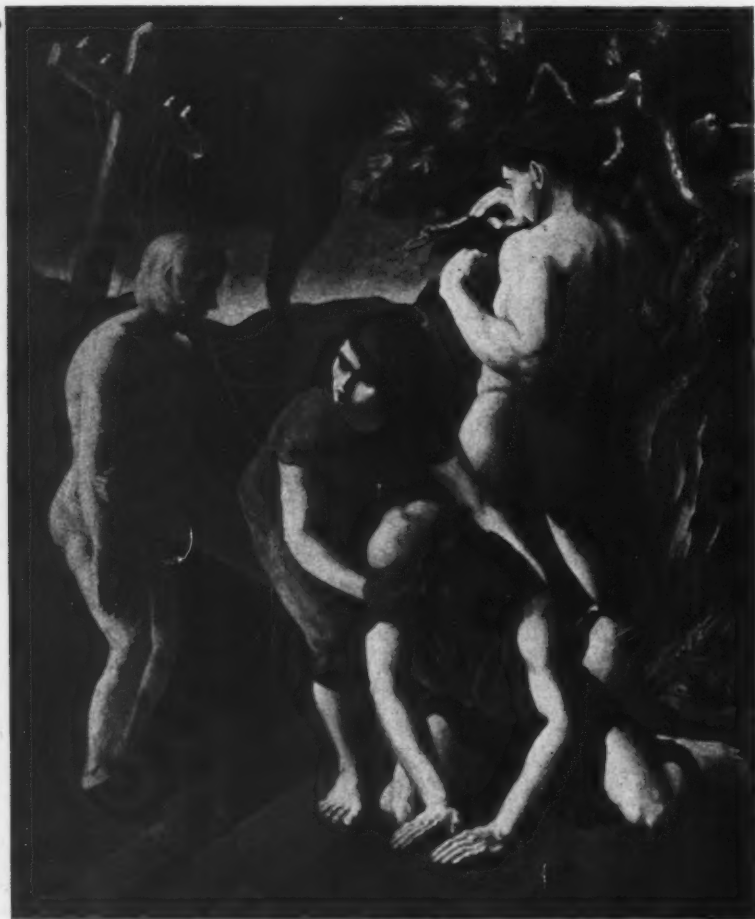
INCORPORATED

Old Masters

32 East 57th Street

New York

Eleventh Hoosier Salon Is Held in Chicago



"Tornado," by Will Harvey Hunt. The John C. Shaffer Prize of \$500 for the "Outstanding Picture."

Indiana art comes to a focal point each year at the Hoosier Salon, when native artists and former residents of the state assemble their output and witness the status of their achievements,—not in Indiana, but in Chicago. The eleventh annual exhibition, held at the Marshall Field Galleries, continues the tradition which marks Indiana as a home of artists.

An abundance of prizes were distributed.

Each year John C. Shaffer, president of the Hoosier Salon Patrons Association, donates a prize of \$500 for "the outstanding picture in the salon." Will Harvey is the 1935 recipient because of his "Tornado," reproduced above. Shaffer, himself, is the subject of "the best portrait in oil," which won for Wayman Adams the Indianapolis Times award of \$200.

Sculpture honors were given Jon M. Jonson's "Mother and Child," winner of the Catherine Barker Hickox prize of \$300; honorable mention went to Paul J. Baus' "Taos Group."

Charles Sneed Williams took the Thomas Meek Butler prize of \$200 for the outstanding landscape in oil for "Coast of Devon." The work adjudged to be the best Indiana landscape in oil, L. O. Griffith's "The Road to Trevlac," won the Edward Rector Memorial prize of \$200. "Autumn Tapestry" by Carl E. Woolsey received the \$150 Hummel Memorial award for the best autumn landscape. The Illinois Central Railroad award for the best landscape along its route in Indiana went to "Morning Light in the Woods" by Will Vawter. The same canvas received the Tri

Morgan Sales

In the days before his death, and before the World War, the late J. Pierpont Morgan assembled a great art collection. He was an old man, and it was supposed he intended the collection to be a monument to himself in the Metropolitan Museum of Art, of which he was the president. If this was his aim, something went wrong, something intervened. Soon after his death, his heir, J. P. Morgan, sold much of it, adding the proceeds presumably to the assets of the House of Morgan. Then came the World War, which wise international bankers had foreseen about the time of the elder Morgan's death.

Now the heir, J. P. Morgan, who is 67 years old, has begun to sell more of his father's art. With the firm of M. Knoedler & Co. acting as agent, he has sold "Anne of Austria" by Rubens to the Metropolitan Museum and also a triptych altar piece, "St. Lawrence Enthroned," by Filippo Lippi. He has consigned four other works to Knoedler's for sale—"De Heer Bodolphe" and "Mevrouw Bodolphe," companion portraits by Frans Hals; the beautiful portrait of "Giovanni Tornabuoni" by Ghirlandaio, and the "Miss Farren" of Sir Thomas Lawrence. The combined value of the six pictures is said to be \$1,500,000.

That all six may already have found buyers is hinted by the New York Times, which says: "Private collectors are extremely careful at the present time in guarding against the disclosure of their purchases, and it is believed possible that four of the pictures have been so acquired, with the understanding that Knoedler & Co. should not announce the fact. Such was the case a few years ago when the same concern bought from the Soviet Government several pictures that formerly were in the Hermitage."

The Times quotes Charles R. Henschel as saying that the sale of the Morgan paintings was "the biggest deal I have handled since the sale of the pictures from the Hermitage in 1929-30, which amounted to about \$12,000,000."

Asked if he planned to sell more paintings besides these six, Mr. Morgan chuckled and said he "might," according to the Times.

Kappa Sorority purchase prize of \$350.

The Orphan Annie prize of \$100 given by Harold Gray for the best portrait of a child was awarded to Marie Goth's "Mother and Child;" and his \$50 prize for a flower painting went to William Liepse's "Gladiolus." Outstanding work by a woman artist gained for Lucie Hartrath's "Hillside" the Muncie Star prize of \$100. The "outstanding composition in oil," Henrik M. Mayer's "Snow Maiden," received the Daughters of Indiana of Chicago, prize of \$100.

Honors to the ex-service man who submitted the best oil were accorded Lawrence McConaha for "Coke Otto." The Tri Kappa Sorority selection purchase prize of \$50 went to "The Landing" by Lillie Fry Fisher. Excellence in water color brought Carolyn Bradley the John T. McCutcheon prize of \$50; honorable mention was accorded Helen A. King's "Hunky Murray's Place."

Encouragement to artists in parochial schools brought about this year the establishment of prizes by Peter C. Reilly. First award, \$100, was given John E. Miller for "San Andres, Chollala, Mexico" and second, \$75, to William L. Newberry for "Indian Women of Guanahuato, Mexico," with honorable mention to Stanley Sessler's "Reflections."

The Frank S. Cunningham prize of \$50 for the best group of etchings went to Charles W. Dahlgreen.

THE WORLD MASTERS

There are two new additions to this ever popular series:—

15 RENOIR

16 RAPHAEL

Each booklet contains 24 superb illustrations and an introduction by A. Bertram.

Volumes already published:—

- | | |
|----------------|-------------|
| 1 GAINSBOROUGH | 2 RUBENS |
| 3 DURER | 4 VELAZQUEZ |
| 5 EL GRECO | 6 CEZANNE |
| 7 DAUMIER | 8 GOYA |
| 9 PICASSO | 10 MATISSE |
| 11 GAUGUIN | 12 VAN GOGH |
| 13 MANET | 14 MONET |

At only 35 cents per copy

THE STUDIO PUBLICATIONS, INC.
381 Fourth Ave. New York

TRENT ENGRAVING CO.

[Cut makers to THE ART DIGEST]

Specialists in

FINE HALF TONES

for Artists, Art Dealers and Publishers

Your inquiry solicited

220 S. WARREN ST., TRENTON, N. J.

Do You Know That—

George Pearse Ennis and William E. B. Starkweather have each won practically every important water color award in America? . . . Titian at 98 years of age painted a picture in exchange for a burial place? . . . Anatole France in his "Revolt of the Angels" wrote that El Greco had a bad case of astigmatism and painted things exactly as he saw them? . . . Mahonri Young will show his first plate, done in 1897, in his exhibition at Kraushaar's this March? . . . The "unofficial" art representative on Mayor La Guardia's new Municipal Art Committee is I. A. Hirschmann? . . . George Miller, of a third generation of lithographers in his family, has the distinction of a most unusual family tombstone, a pile of lithographers' stones? . . . Albertina Randall Wheelan, artist who lives in Mark Twain's house at 21 Fifth Ave., New York, is a bookplate designer, stain glass artist, mural painter and comic strip creator? . . . The daughter of Emanuel Del Berrio, water color artist of Havana, is one of the highest paid costume designers in Hollywood? . . . Paul Mommer, modern painter, is a hair dresser and conducts a prosperous beauty parlor? . . . The controversial oil, "Coney Island," submitted by Harry Roseland to the Salmagundi annual, has five finished paintings underneath its pigment? . . . Rubens kissed the cheek of a duchess who was sitting for him in order to "dispel her distant look"?

Many will wish a happy birthday to Rutledge Bate, painter, born Feb. 2, 1891, in Brooklyn; Jacob Getlar Smith, painter, Feb. 3, 1891, New York; Alice S. Buell, etcher, Feb. 4, Illinois; Louis M. Eilshemius, painter, Feb. 4, 1864, New Jersey; Louis Rosenthal, sculptor, Feb. 5, 1887, Lithuania; Joseph T. Pearson, Jr., painter Feb. 6, 1876, Pennsylvania; Edmund Amateis, sculptor, Feb. 7, 1897, Italy; D. Roy Miller, painter, Feb. 8, 1891, Pennsylvania; Henry Ziegler, etcher, Feb. 10, 1889, Texas; Philip Kappel, etcher, Feb. 10, 1901, Connecticut; C. C. Curran, painter, Feb. 13, 1861, Kentucky?

—M. M. ENGEL.

Ancient Art for Moderns

Symons, Inc., of New York has arranged a series of ten exhibitions displaying decorative objects of the eighteenth and nineteenth centuries in two special rooms to show their adaptability to modern use.

Commenting upon the neglect of American museums to recognize the artistic merit of these works, Lewis Symons regrets that "almost entire stress is laid upon what are generally termed the only fine arts of earlier periods, painting and sculpture. While it may be granted that these arts are the basis for all other art forms, there should be little reason for their exploitation to the exclusion of the other aesthetic media which are neither given due consideration nor intelligently realized as possessing artistic merit. . . . A piece of porcelain may be as much imbued with creative feeling as a fine painting or piece of sculpture, for the reason that both of these processes are embodied in the modelling and decoration."

INTERNATIONAL FRAME & PICTURE CO.

MANUFACTURERS
HAND CARVED FRAMES
OLD AND MODERN

Exceptional Values in Quality and Price

225 FIFTH AVENUE, NEW YORK CITY
Room 605 Phone LEXington 2-7122

John Steuart Curry—Comes Out of the West



"The Line Storm," by John Steuart Curry.

John Steuart Curry, whose vivid scenes of life in the middle west brought America's attention back to the merits of genre painting, is showing some of his recent Kansas canvases at the Ferargil Galleries, New York, until Feb. 4, along with a group of water colors and drawings. Curry came out of the west about six or seven years ago to convince the American public that his was a brush capable of speaking American without a French accent. He received recognition with his dramatic "Tornado," which won the second prize in the 1933 Carnegie International, and the "Baptism in Kansas," now owned by the Whitney Museum.

But one day Curry joined the circus, claiming that his work needed better technical equipment. He wanted to improve his drawing and to make his paintings more sonorous and suave. So he studied with earnest attention the bareback riders, the ponderous elephants, the muscular female performers, the tattooed lady and "the daring young man on the flying trapeze." "The result," writes Edward Alden Jewell in the *New York Times*, "was a series of seven circus pictures, many of them soundly good, a few of them better than soundly good, but nearly all of them—more suave though they were in paint quality and more correct as to draftsmanship—missing, somehow, the peculiar, intensely personal flavor that had made the previous canvasses so significant."

Jewell is glad that Curry has returned to his native heath; gone back, for theme material, to the Kansas prairies. "Often the work," he says, "handsomely reassures, rewarding one's faith and proving again oracular. It is not alone a re-employment of the old familiar theme that has served to turn the trick, although there is always something to be said for preoccupation with what one knows the best. Curry, in these more recent paintings, comes before us once more without disguise; a Kansan with tales to tell that can be told by nobody else.

"And he has profited, too, it appears, by

the period of search and study. There is a freer play of brush now, a surer and certainly a more daring use of color. Some of these skies may leave us amazed and unconvinced; but it is pretty safe to assume that a son of the Middle Western prairies knows what he is talking about—especially one with so genuine a gift for expression.

"The Line Storm" is a terrific experience, heightened by the beauty of incidental passages: the load of hay with its plunging, frightened mules; the waiting, menaced farmstead—white house, windmill and big red barn."

Public Sale

February 8 at 8:15

Nineteenth Century PAINTINGS

TOGETHER WITH SEVERAL

Notable British Eighteenth Century Portraits

Assembled from several collections and including works by Gainsborough, Hoppner, Bigg, Schreyer, Mauve, Fortuny, Thaulow, Bouguereau, Troyon, Remington, Daubigny, Boudin, Diaz, and other artists.

Illustrated Catalogue Fifty Cents

Exhibition from February 2

American Art Association
Anderson Galleries » Inc

30 EAST 57TH STREET
NEW YORK

PAINTINGS & WATERCOLORS

RICHARD

KROTH

and

FEBRUARY GROUP EXHIBITION

(Catalogues sent on request)

MIDTOWN GALLERIES

559 FIFTH AVE. NEW YORK

Shakespeare's Poems, 1640, in Auction Sale



Frontispiece and Title Page from Shakespeare's "Poems," First Edition, 1640.

The third and final part of the famous library of the late Roderick Terry will be sold at the American Art Association-Anderson Galleries the evening of Feb. 14 and the afternoon and evening of Feb. 15, following its exhibition from Feb. 9. This section of the Terry library may be roughly divided under the same headings as were Part I and II: incunabula, early printing and manuscripts; English literature of the seventeenth, eighteenth and nineteenth centuries; literary manuscripts and autograph letters, and Americana, both printed and autograph.

One of the highlights is the first edition of Shakespeare's "Poems" printed in 1640, at London by "Tho. Cotes." The title page states

that it was written by "Wil. Shake-Speare, Gent." The frontispiece portrait is by William Marshall and bears a close resemblance to "The Droeshout Print" of Shakespeare prefixed to the first folio edition of his works in 1623. The top and lower margins are trimmed close, the lateral edge remargined. The last line of the verse and the engraver's name are supplied in pen and ink and the portrait is backed with paper. The volume is bound in early nineteenth century calf, the hinges being cracked, and a few pages being stained. It is enclosed in a full red straight-grain morocco solander case.

Among the incunabula are a copy of Gower's "Confessio Amantis," printed in 1483 by William Caxton, the first and only fifteenth century edition of this work; Homer's Works, printed in Florence not later than 1488; Dante's "La Divina Commedia," Florence, 1481, the first illustrated edition and the first with Landino's commentary, containing two of the 19 engraved plates sometimes attributed to Botticelli; Lord Amherst's copy of the first edition of one of the earliest books printed in Rome, Rodericus Zamorensis's "Speculum Vitae Humanae;" and Copernicus's "De Revolutionibus Orbium Coelestium," Nuremberg, 1543, the first edition of Copernicus's celebrated treatise expounding the theory of the revolutions of celestial bodies.

Other Shakespeare items include "The Chronicle History of Henry the fifth," dated 1608 (but actually 1619), the superb Hoe copy of the third edition. Of the first edition only six copies exist and of the second only three, all of which are in permanent libraries, making this the earliest obtainable edition. A fine collection of Lord Byron items includes Byron's own copy of "The Poetical Works of Alexander Pope," used by him while a student at Harrow School; an interesting autograph letter by Byron to Mr. Hodgson in which he mentions his approaching marriage, the publication of one of his books, and his publisher John Murray; a most interesting collection of material relating to Byron's marriage, including his letter requesting a special license, a docu-

Lithograph Annual

Kyra Markham was awarded the Mary S. Collins prize at the seventh annual exhibition of lithography of the Philadelphia Print Club, on view until Feb. 9. The winning print is "Eline and Maria," an unusual composition in realistic black and white geometrics. A sleek black-haired woman, swathed in the folds of a white garment lies asleep on the floor, her sleek black dog half hidden in the white folds. "It is the point of view rather than the subject matter that startles," writes Dorothy Grafty in the Philadelphia Record.

C. H. Bonte, critic of the Philadelphia Inquirer, writes: "The distinction of the print is doubtless embodied in the remarkable rendering of the voluminous robe, in which the woman, her body spread prone upon the floor, and proceeding away from the eye of the beholder, the head hardly visible, has been enveloped. This robe has been drawn upon the lithographic stone with a sense of plastic modeling and shading of the texture's folds, comparable to that famous instance in oil, Albrecht Durer's painting of St. Paul, in his four apostles, or 'temperaments,' in Munich."

Honorable mentions went to Stow Wengenroth for his piece of realism, "Harbor Light," and to Mabel Dwight's "White Mansion," a ginger-bread house of the 90's, lavishly bedecked with needle-like pinnacles and cornice frostings. "Anyone," says Miss Grafty, "who has tackled the problem of making objects stay in the background should appreciate the consummate skill with which both these print-makers manipulate their space relations. Both dare to introduce background objects or masses deeper in tone than those in the foreground."

Miss Grafty was also enthusiastic about the exhibition as a whole, writing this appreciation: "The annual national salon of lithography tends to justify that flexible medium as a favorite among contemporaries. In it almost anything is possible from the most conservative of corn shock realisms to the most radical of geometric abstractions. After all, from one to the other is little more than a matter of a few steps—the strengthening of design; the geometric analysis of the realists; and a keener study of contrasts. It is the same world, differently seen."

"The exhibition is, in fact, one of the most interesting lithographic salons yet offered by the Print Club. Few of the contributions are negligible, despite the 87 prints in the show."

ment of Charles Moore, the Archbishop of Canterbury, and a note written in the third person by Lady Noel Byron.

The Americana section contains Winslow's "Hypocrisy Unmasked," London, 1646, first edition of a most important historical tract relating to the puritans in New England; a fine group of autographs of the Signers of the Declaration of Independence; an official letter written by John Hancock in July, 1776; a 1776 war letter by Richard Henry Lee relating to the capture of Forts Washington and Lee, the advance of Howe and other matters; Thomas Jefferson's official reply to the letter of condolences from the President of the National Assembly of France on the death of Franklin in 1791; Washington's letter to Major General Lord Stirling ordering him to count the British ships in New York Harbor, 1788; and General Beauregard's manuscript "Gen'l Orders No. 14," the famous orders that began the Civil War, only a few copies of which were made for commanders of the forts, batteries and militia that were to make the attack on Fort Sumter.

MODERN PAINTINGS

Now Come in Buyable Reproductions

(Size 5½ x 8 inches)

A set of 110 in black and white for \$1.50, or 1½c each.

FRENCH MASTERS—Daumier thru Picasso

AMERICANS—Eakins thru Walter Ufer

ENGLISH represented by Lavey, Sickert, John.

In COLOR there are 15 prints for 60c, or 4c each.

Cezanne, Renoir, Gauguin, Matisse, John, Benson and others.

Write today for the prints and a complete listing (6c).

THE UNIVERSITY PRINTS
BOX J, NEWTON, MASSACHUSETTS

Women Radicals

The tenth annual exhibition of paintings and sculpture by the New York Society of Women Artists opens Feb. 2 in the Art Galleries of the Squibb Building, to continue through Feb. 16. Thirty-two painters from eight states and six sculptors, all from New York, will show their most recent work.

When the society was just one year old, back in 1926, Marguerite Zorach, then the president, declared its purpose was "to secure through united efforts adequate exhibits for our members." Sonia Gordon Brown, the president, now acknowledges a mission to provide "a place for the young artist and launch the unknown." The initial annual, held in the old Anderson Galleries, was hailed by the critics "as an outstanding art event of 1926." The *New York Post* accorded it the accolade of "freshness and vitality." The *Sun* headlined its surprise that the New York Society of Women Artists displayed such "an astonishing versatility in its first exhibition."

The second exhibition earned the society the label, "the left wing of the feminine artistic movement." By the time the society held its fourth show, in 1929, the *Post* was ready to believe that "the particular significance of this exhibition lies in the fact that it indicates the trend of thought of the more modern element among women." The succeeding year the society changed its headquarters to the Art Center. The showing in 1931 took place at the Brooklyn Museum where the thirty members had ample space to display numerous examples of their work. In 1932 it inaugurated the Art Galleries of the Squibb Building, and since then it has held there its annuals, its smaller group shows and one exhibit to which artist husbands, brothers and other male relatives were invited to participate.

The officers of the New York Society of Women Artists are: Sonia Gordon Brown, president; Margaret Huntington, vice-president; Elizabeth Grandin, treasurer; and Edna L. Perkins, secretary.

National Arts Club Prizes

National Arts Club awards honored five artists represented in its annual exhibition of painting and sculpture. A dinner attended by more than a hundred members preceded the announcement of prizes. Three \$100 awards were given; to Ivan G. Olinsky for "Leonora," Edmund Graecen for "Palaces in the Night," and Stirling Calder for his sculpture, "A Woman." The National Arts Club Medal was given Arthur W. Woelfle for his painting "Portrait," and to George Lober for his sculpture, "Sundial."

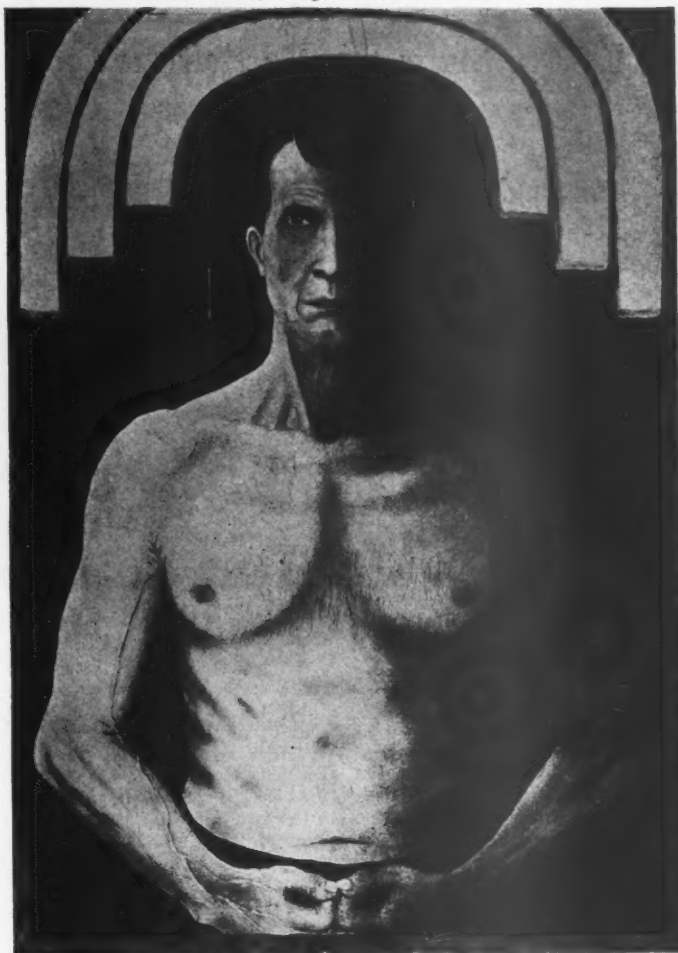
ART TO HEART TALKS

By A. Z. KRUSE

Bravo LaGuardia! Where there is artistic smoke, there must be aesthetic fire. The Mayor and his Municipal Art Committee have the best wishes of all artists and musicians who expect to be benefited.

To those who walk with the crutches of unstable politics, and rest upon the stumps of outmoded economics, culture lifts its head in meekness, but with no sense of weakness, and says, "Without me you can do nothing." It is high time that conventional blockheads be transformed into stepping stones of a higher order of political, social and cultural administration.

New York Show Reveals Kane's Greatness



"Self Portrait," by John Kane.

The first memorial exhibition of the works of John Kane, "America's Rousseau," who died last August of tuberculosis at the age of 74, is being held at the Valentine Galleries, New York, until Feb. 16. Representing another case of the artist whose praises are unsung before his death, John Kane is now heralded as one of America's greatest primitive painters. The pictures which he so modestly priced at \$50 and \$75 will now be dispersed at four figure prices, with a limited number of paintings to even heighten these figures according to some authorities. It is almost like the drama "The Late Christopher Bean" re-enacted.

Kane was a worker all his life. He worked in the steel mills of Scotland to get to come to America. At the age of 19 he migrated to Pittsburgh, then thickly populated with Scots. From that time on he worked as a street paver, a house builder and a house painter. He never dodged anything because of hard work, and he was always making minute sketches of things that preoccupied him at the time. Kane always painted as a diversion, but in 1910 he started what he described as "his freehand pictures," using his sketches for details. In 1926, when he was invited to the Carnegie International Exhibition, he remarked: "There must be something to my paintings because now I am with professional artists."

With never a lesson to his credit, this ambitious painter tackled those subjects which almost defy reproduction—puffing locomotives, fast moving river boats and high bridges. He

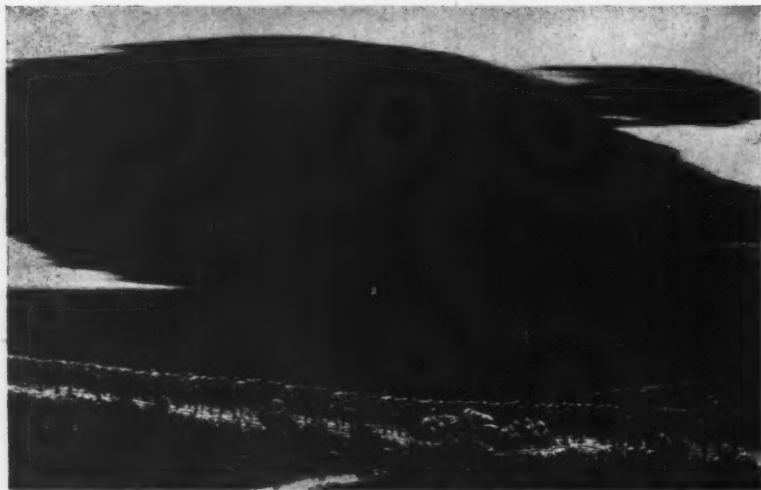
glorified Pittsburgh, eliminating the dirt and grime, and turned it into a garden city, with emphasis on its parks and beautiful homes. Kane also was a lover of simple things, farms, people and cattle. In his paintings of streets and houses, he used the knowledge he gained as a laborer. The cobble stones are painted as only a street paver could paint them, the houses are painted with a house painter knowledge of color, and they are built on the canvas with a carpenter's regard for detail.

Most startling in the exhibition is the self-portrait of Kane on which he worked many years. Through hard labor he developed a powerful physique, which he has recorded here in his own inimitable manner, revealing a personal appreciation for his own strong body. The face seems older than the body, as though his attention had been focused on his torso during the best years of his life, only reaching his face after the years had taken their toll.

In explaining the keen interest now centered on the works of Kane, Murdock Pemberton said in the catalog: "A few thousand years that cover the history of painting, record little, if any, progress in the mechanical side of painting; four or five additions of knowledge about the medium, would cover the ground. Its progress has been spiritual, and the great painters of today have a share of the heritage of spirit that coursed through the great painters of the past. . . . Kane, I feel, will be regarded as one of the few great American painters of this age."

Among The Print Makers, Old and Modern

Kerr Eby to Show His Battlefront Etchings



"September 18th, 1918—St. Mihiel Drive." A New Etching by Kerr Eby.

The Great War, with its drama, heroism and misery, should have proved a fertile field of subject matter for the artist. Yet, probably because of the fear of becoming known as "subject" painters, few artists have dared to leave their landscapes, figure subjects and still-lives to take advantage of it. Kerr Eby and Georg Grosz are notable exceptions. Eby, who is considered by many to be the foremost etcher to portray the war period, will open on Feb. 5 an exhibition of 60 etchings and 26 drawings at the Grand Central Art Galleries,

New York, to continue through the month. Much of the subject matter of these works is based on the artist's experiences and impressions during the war when he served with the 40th Engineers, Artillery Brigade, Camouflage Division. One of the new plates portrays the St. Mihiel Drive, September 18, 1918.

However, Eby has not confined himself to any one field. That he has a many sided nature as an artist is evidenced by his versatility in subject matter. He is noted for his poetic winter landscapes.

The Etchers' International

The Art Institute of Chicago announces that its third International Exhibition of Etching and Engraving, presented in co-operation with the Chicago Society of Etchers, will be held in the print galleries of the museum from March 21 to June 2. Entries will not be received later than Feb. 4. Prints formerly exhibited at the Art Institute are ineligible and no print produced by photomechanical means, or with color applied after printing, will be accepted.

There will be two prizes—the Mr. and Mrs. Frank G. Logan prize of \$75 with bronze medal, and the Chicago Society of Etchers

prize of \$50. In addition a committee appointed by the Institute will select prints to the value of \$200 as a gift to the Department of Prints and Drawings.

A selection of prints from the exhibition will be sent on a year's circuit to important art centers in the United States.

An Englishwoman's Exhibit

From England comes Muriel Thomas who has supplemented her art training in Leeds and London by study in New York and Taos. Her first American exhibition is being held at Etcetera, New York, through Feb. 16. She presents water colors of continental scenes, and examples of craftsmanship.

Harm By Amateurs

Armin Landeck, director of the School for Print Makers, New York, has an argument against those who think that anyone who can draw can, by the same token, etch. Etching is a separate and distinct art, according to Mr. Landeck, and has no room for amateurs.

"Whenever art reaches the point where the amateur begins to flourish," writes Mr. Landeck, "it is high time to review the situation and determine what is wrong with it. Years ago, polite young ladies and gentlemen dabbled in water colors; today they make prints—and with equal results.

"It is not that such activity is misplaced; it is merely that it throws a false emphasis on the comparative ease with which a difficult art may be attained. It is readily assumed, for instance, that anyone who can draw can etch; but etching is not only a question of drawing once it is fixed on the plate, but how it will take the acid, how it will take the ink, and how it will survive the dozen and one things indispensable to the making of a good print. Like other graphic expressions such as lithography, wood engraving, drypoint, aquatint and mezzotint, etching has a definite technique which must be learned before the etcher can take artistic liberties with his subject. Even painters who ought to know better have been known to say, 'Yes, I think I'll dash off an etching'—and feel very much surprised when the print collector, noting the 'dash' with which the etching was done, 'dashes' off.

"The English, who know good print making from bad, may have little to say, but what is said is said well."

Europeans Buy Crosbys

While America knows Percy Crosby chiefly as the cartoonist of the comic strip entitled "Skippy," his more serious work has interested Europeans. Five pictures were purchased by the Italian government following an exhibition of his work at the Circola di Roma Club last December. A prize fight lithograph and two sepia studies will go to the National Gallery of Modern Art, founded by Premier Mussolini; two etchings, one called "Polo Player" and the other "Ride 'Em Cowboy," to the Gallerie della Stampe.

From Crosby's Paris exhibition, held at the Seligmann Galleries, a water color was purchased by the Musée Jue de Paume. His work will be shown at the Arlington Galleries in London beginning Feb. 8.

"A GOLDEN OPPORTUNITY"—FLORENCE DAVIES, Art Critic, Detroit News "MOST COMMENDABLE"—EMILY GENAUER, Art Critic, New York World-Telegram

IN a nation-wide effort to stimulate interest in art ownership, thirty-six eminent American artists have contributed notable examples of their work—original etchings as would usually be listed from \$18.00 up—to be presented at the very nominal price of \$5.00 each, thus making it possible for any lover of fine prints to own original etchings bearing signatures which place them in the realm of enviable possessions. Included in the initial presentation are works by John Steuart Curry, Thomas Benton, George Elmer Browne, John Costigan, Lewis Daniel, Adolf Dehn, Gordon Grant, Albert Heckman, Irwin Hoffman, Luigi Lucioni, Joseph Margulies, Jerome Myers, Chauncey Ryder, Margery Ryerson, Yngve Soderberg, C. Jac Young, etc.

SEND TEN CENTS IN STAMPS FOR BEAUTIFULLY ILLUSTRATED CATALOG CONTAINING 40 REPRODUCTIONS—AN OUTLINE OF THE PROGRAM—AND BIOGRAPHICAL SKETCHES OF THE PARTICIPATING ARTISTS.

ASSOCIATED AMERICAN ARTISTS

366 MADISON AVENUE

NEW YORK CITY

(State and Sectional Sales Representatives Wanted. Project Affords Interesting Work.)



"DRIFTING IN" By GORDON GRANT
Plate Size 9 1/4" x 7 1/4"

The News of Books on Art

Danz' Pathognomy

Misgivings about the future of art in an age preoccupied by seemingly futile "isms" might possibly be arrested by new conceptions such as are expressed by Louis Danz in "Zarathustra, Jr. Speaks of Art," (New York, Brentano's \$3.75).

Socratic dialogue serves as a vehicle for the expression of a hopeful aesthetic theory. The wisdom of Nietzsche's prophet is reincarnated in Zarathustra, Jr., who pays opportune visits to the author to discourse upon the dilemma of American art from his view point, thus making possible the unfolding of Danz's ideas. Merle Armitage states in the foreword that art has always been to Louis Danz "more than a performance. It is the actualization of the history of man, individual and generic."

"The American artist," Zarathustra, Jr. tells Danz, "is like an archer with a good bow, but no target to shoot at—so he invented a machine gun." Pathognomy is offered as a target, and "pathognomy is emotion as form." According to Webster, it is "the science or study of the passions or emotions, or of their signs or expressions," seen as the next step in art. Sargent said: "I chronicle. I do not comment." His canvases are "a graphic transfer to the canvas of what the artist thinks he sees with his eyes."

To Cézanne, expression was the next step in the quest. "This is the portrayal on canvas of the attributes of objects—such as weight, density and fullness, which the artist calls the plastic qualities. . . . To him painting meant color—color meant structure—structure meant truth. . . . The deep spaces which Cézanne created were not simply width, length and breadth measurable with rule or tape. Spaces in his sense were depths extending from his ego to infinity. Cézanne understood it is not what you see that gives life, but what you know and feel."

By the realization that the geometric shape is more dynamic than pictorial simulation, Orozco, the next phase in the search, "resolves his form into energetic geometry and then organizes force." The pathognomic canvas seeks a further verity through its method, justified by the equally abstract method of music.

Utilizing the painter's materials, Danz' pathognomy "is the imagination intensified and actualized so as to become real in the material sense." Or, "the disciplined expression of the emotion; the subjective expressed as form—a supreme individualism—in which each artist depicts his own world-consciousness," which depicts a beginning of a new approach to reality. . . .

"We moderns are not concerned with what is deemed beautiful. We are absorbed in significance. And the more directly an idea can be impinged upon the medium with which it works, the more its significance will be apparent. . . . The universal, the ever-present volumes in the forms of nature are powerful agents of expression. . . . The artist dis-

covered that by changing, distorting, exaggerating the volumes he could intensify his meaning."

Two streams must fuse in pathognomy—the French "organization of forms" and the German "art of inner revelation." Now is the critical moment. "America can neither follow the intellectual Jew nor the gifted Mexican. Damned we are for our absorption of Negro idiosyncrasies. If we follow the Teuton, we will find him exhausted. If we forsake him, we perish. If we continue in the path of eclecticism, standardization will strangle us.

"There are those to whom this art is a mystery" for they "endeavor to reconvert" the equivalents of aesthetic experiences back into the material things of the world. Thus, instead of accepting the abstraction, the understanding ones attempt to substitute literal appearances."

Incorporated in "Zarathustra, Jr." is a gallery displaying present developments in pathognomy. The reader's possible apprehensions are checked by this dictum: "A serpent which is unable to strip off its skin will perish. So will all those intellects that are prevented from changing their opinions."

Thus spake Zarathustra!

Water Colors and Graphics

The Uptown Gallery, New York, is holding until Feb. 18 a group show of "Water Colors and Graphic Arts," under the direction of Rosa Persin.

Thurn Wins Praise

Ernest Thurn, widely known teacher of the modern viewpoint in art, just held a small but impressive exhibition of his work in the Junior League Gallery, Boston. On display were about 25 water colors, charcoal drawings, pencil drawings and a few oils painted on absorbent paper which renders a surface similar to tempera. The critics gave him an enthusiastic reception.

"Ernest Thurn, since his return from Germany several years back, has rapidly become one of the clearest and most comprehensible of the men painting and teaching the rudiments of the modern viewpoint," said the Boston Herald. "The exhibition reveals Mr. Thurn, as his students have found him, an ardent and powerful searcher after vigorous form. His approach to his subject is generally bluntly emotional. Color, except as an emotional symbol, is pushed aside for the more concentrated search after planes, the telling force of pattern or design. These two then, design and form, the distribution of his elements pleasingly and their weight, size and position in space are more emphasized than color . . .

"Mr. Thurn deeply enjoys the rich variety of charcoal, its flexibility as a means of warm expression. Few have done more than he to elevate this artistic medium to its proper place. In a small masterpiece entitled 'Primitive Threshing in Italy' all the medium's possibilities are explored. The oxen used in the threshing are arranged with the prodding figures of their masters, in a striking circular composition. Its wide and subtle range of values suggest the strength of color, and something of lithographic charm. This is one of the finest pieces in an interesting exhibition."



"Knowing the careful chemical analysis made of each color by your chemists, I feel Devoe colors warrant the careful consideration of the American artist."

—MALCOLM PARCELL

Illustrated here is one of the murals painted by Malcolm Parcell, for the George Washington Hotel, Washington, Pa. Mr. Parcell is an enthusiastic user of Devoe Artists' Oil Colors.

The raw materials for Devoe Colors are subjected to thorough tests before purchase and the manufacturing process is carefully controlled by the Devoe laboratories. This guarantees true, brilliant tones that are always uniform. Write for color cards. Devoe & Reynolds Co., Inc., 1 West 47th Street, New York, N. Y.

SCHOOL for PRINT MAKERS

MILLER - LEWIS - LANDECK

Lithography, etching, aquatint, engraving

Tuition \$12 a month includes 4 criticisms and use of studio three days a week.

Courses for teachers

6 EAST 14th STREET, NEW YORK CITY



DEVOE ARTISTS' MATERIALS

Devoe also makes a complete line of artists' brushes

A Review of the Field in Art Education

SUMMER SCHOOL STUDENTS

are now enrolling
in the
Summer Art Classes

ANNOUNCEMENTS IN
THE ART DIGEST
are carried to the
whole art world

PENNSYLVANIA SUMMER SESSION

July 1 to August 9

● Study Art this summer in the heart of the Alleghenies. Undergraduate and graduate courses including Drawing, Design, Art Crafts, Oil and Water Color Painting, Art Education embracing both Teaching and Supervision, Figure Sketching, Poster, and the History of Art. Eleven instructors including Leon L. Winslow, Walter H. Klar, Hobson Pittman and Lee Townsend. Sports, social activities. Tuition, room, board surprisingly low. For Special Art Bulletin, Address: DIRECTOR OF SUMMER SESSIONS - State College, Pa.

MASTER INSTITUTE OF ROERICH MUSEUM



Alertness
Credits for
Teachers

Special classes for children. Catalogue on request. 310 Riverside Dr., N. Y. C. CLarkson 2-1700

ACADEMY • OF • ALLIED • ARTS

Spring and Summer Courses

Day and evening classes under Hoffman, Joffe, Dunkel, Draisin. Life, Portrait, Still Life, Theatrical and Costume Design.

Register Now—Send for Catalogue B.
340 West 86th St., N.Y.C. 8Chuyler 4-1216

Guild School of Art CLASSES IN SCULPTURE HEINZ WARNEKE

INSTRUCTOR
Sketch Classes
59 East 59th Street, New York
PLaza 3-3849

• THIS IS YUGOSLAVIA YEAR •

Paint with

HENRY B. SNELL

In Colorful Old

• **RAGUSA and SARAJEVO** •
ADDRESS: SNELL ART CLASS, c/o M. C. BOYD, BLOOMFIELD, N. J.

FONTAINEBLEAU SCHOOL OF FINE ARTS

Palace of Fontainebleau - France

JUNE 25th to SEPTEMBER 25th

Architecture - Painting - Sculpture - Fresco - Interior Decoration - Design - Etching
American Office: 119 East 19th St., New York City

San Francisco's 55th Annual Opens Museum



"Portrait of Mrs. Boynton," by Ray Boynton.

Marking the culmination of 63 years of organized endeavor to establish a rightful place for art among civic activities, the San Francisco Art Association has just opened new galleries in the War Memorial, effecting, at last, the permanent home of the San Francisco Museum of Art.

In recognition of the importance of the opening of the new galleries, the San Francisco Art Association's 55th Annual Exhibition of American art is more extensive than usual. Entries came from the East and Middle West, and there is a comprehensive representation of far Western artists.

Press comments on the opening were animated. H. L. Dungan of the *Oakland Tribune* considered the 55th annual "undoubtedly the

best that the organization has ever given, if my memory of them dates back only 15 years. Old, old timers may disagree, but we shall shout them down. For the first time in these memories of rather hectic art, it appears that California artists, particularly of the Bay Region, have hit their stride. They are on their way, vigorously, boldly, but without the mad, flourishing gun toting that marked the early riots of modernism. They have settled down, each in his own way, to something definite and splendid."

Prize winners will be announced on Feb. 8. Much interest has been aroused. To Dungan, Ray Boynton's tempera portrait, reproduced herewith, "stands out as one of the best, not only among the temperas but among all the works shown." Boynton is assistant professor of art at the University of California, Berkeley, and associate professor of painting and drawing at the California School of Fine Arts, San Francisco.

On the other hand, Junius Cravens, of the *San Francisco News*, states that the annual is "a good enough show but it lacks pep. It is the material for one collection of passable parlor pictures multiplied by 10. It is like synthetic coffee; the color, flavor and aroma are there to fool you while you are taking it but the stimulation is missing. Instead of giving you a lift, it lets you down . . . It is not sensationalism that the annual lacks but that variety of intestinal fortitude which is sometimes described by a familiar, though somewhat vulgar, colloquialism."

A Review of the Field in Art Education

Snell in Ragusa

Always on the lookout for new painting horizons, Henry B. Snell will this year take his summer painting class to Yugoslavia—to Ragusa, on the Dalmatian Coast, centuries old in culture and artistic attainments. Although long an attraction for artists of many countries, this will probably be the first time that an American art class has had the opportunity to paint in old Ragusa.

For the past 25 years Mr. Snell has blazed an artistic trail to various picturesque spots in Europe, but to none that has a more colorful or inspiring appeal than Yugoslavia, where the Orient mingles with the Occident. George Bernard Shaw in 1929 issued an invitation to travelers of all the world: "Come in your millions to Yugoslavia. You will be treated like kings. The Government will provide you with a perfect climate, and the finest scenery of every kind for nothing. The people are everything you imagine yourself to be and are not. They are hospitable, good humoured, and very good looking. Every town is a picture and every girl a movie star. Come quickly before they find us out. It is too good to last." In Ragusa four years later (1933) H. G. Wells added this short criticism: "Shaw was right."

The Mt. Bethel Colony

The first annual exhibition of the Mt. Bethel art colony is being held at the Arthur U. Newton Galleries, New York, until Feb. 9. Deriving its name from the town of Mt. Bethel, Pa., the group consists of Joseph and Saul Raskin, Esther Pressoir, John J. Soble, Michael Lenson, Maurice Freedman, Abbo Ostrowsky and Edna Guck.

Against a background of sweeping farm lands, quarries and towns, and stimulated by the lavishness of the material, this little group began as a unit. Three successive exhibitions were held on the Frankel farm in Mt. Bethel.

League Dept.

[Continued from page 31]

"These men are the true milestones of human progress!"

Dr. Foster Kennedy was speaking to physicians, and his object was to honor physicians who made original contributions to the conquest of disease. To the Painter he devotes twenty-one words.

"Some among us in the American Artists Professional League may have something further to say about artists working in the field of the visual arts—architects, sculptors, painters, designers and craftsmen—and the importance of works that are original contributions to art. Who among American artists are 'true milestones of Human Progress' as are Walter Reed and Bailey Ashford are among American physicians?"

"The editor of this page would be glad to receive short papers on this theme. Such articles might well be read at local chapter meetings.

"Art (or rather what passes for it) being essentially a means of conveying cognition, it necessarily follows that its main value consists in an enlargement of our knowledge and experience of the exterior world; this is what all masters have been doing, consciously or subconsciously."

—H. A. SAINT-AMAND.

Women's Department

[Continued from page 30]

through the observance of National Art Week will give a tremendous impetus to all the crafts."

THE 1935 DATE

Work is now starting on the 1935 Art Week campaign. In every report the remark is made that this plan has proved a stimulus to membership. The date this year, however, should be changed to a later week. Mrs. Marsh says that the second week in November is not convenient because it interferes with the retail displays in department stores and also that too early a date is not good because it is impossible to get schools and colleges lined up. The editor of this department interviewed Edward N. Weinbaum, president of the National Association of Retail Secretaries, concerning the date. He is influential in securing the co-operation through the United States of the dry goods stores. The matter is to have the careful consideration of the convention of his organization. The exact date of this year's National Art Week will be announced later.

Warneke Becomes Instructor

Heinz Warneke, awarded the George D. Widener Memorial Medal at the current 130th annual exhibition of the Pennsylvania Academy of Fine Arts for the most meritorious sculpture executed by an American citizen, is conducting classes in sculpture and drawings at the Guild School of Art, 59 East 59th Street, N. Y.

Photography Students Exhibit

Photographs by members of the fall classes in photography conducted by Berenice Abbot at the New School of Social Research, New York, are being exhibited in the school's gallery. In the course Miss Abbott presents a general outline of the theory and practice of elementary photography.

Florence Cane School of Art

classes with

FLORENCE CANE

Afternoons, Crit. Tues. & Fri.
Leisure Time Activity, Mon. Eve.
Children's Class, Sat. morning.
Teachers' Course, Sat. morning.
2-point credit N. Y. U.
"Alertness" Credit.

ROCKEFELLER CENTER

R.K.S. BLDG.

CIRCLE 7-4688

WINOLD REISS ART SCHOOL

COURSES IN DRAWING PAINTING,
DECORATIVE DESIGNING,
MURAL PAINTING, SCULPTURE
108 WEST 16th STREET, NEW YORK
Summer School
GLACIER NATIONAL PARK
MONTANA
WRITE FOR BOOKLET

Annot Art School

PAINTING AND DRAWING
Comprehensive Study of Pure Art —
Small Groups — Individual Attention
for same fee as average school
Morning, Afternoon, Evening
Free Monday Discussion Forum, 8:30 P. M.
Annot Art School, RKO Bldg., New York
COI 5-2135

New York Ceramic Studios

MAUD M. MASON, Director
Day and Evening Classes.
THE PRINCIPLES OF DESIGN IN BUILDING AND DECORATING OF POTTERY FORMS IN CERAMIC SCULPTURE
Exhibition of Birds and Animals in Ceramics by a group of Artists Potters.
November 24 to December 24.
114 EAST 39th STREET

GRAND CENTRAL SCHOOL OF ART

Individual talent developed by successful modern artists.
Drawing, Painting, Sculpture, Illustration, Advertising,
General Design, Costume Design, and Interior Decoration.
Day and Evening Classes - - - Catalogue
7021 Grand Central Terminal, New York City

ERIC PAPE CLASSES

Drawing, Painting, Composition,
Life, Portrait, Still
Day Class—Tuesday & Wednesday morning
and afternoon. Evening Class for Professionals—Monday, Tuesday, Wednesday.
Address Secretary, Studio 1020, The Chelsea,
222 West 23rd Street, New York City

ROMANOVSKY PAINTING CLASS

Portrait, Figure and Still Life
Studio 605, The Lincoln Arcade, 1947 Broadway,
between 65 and 66 Street, New York City
Hours 1:30 to 4:30 P. M. daily except Sat. & Sun.
Telephone Riverside 9-3567

THE ART DIGEST presents without bias the
art news and comment of the world.

Schmincke

Pre-tested



Permanent Oil Colors for Artists

In Studio Size Tubes

- ✓ GENUINE PIGMENTS . . .
- NO SUBSTITUTES
- ✓ GUARANTEED COMPOSITION*
- ✓ REASONABLE PRICES
PRINTED ON EVERY TUBE
- ✓ MADE IN U. S. A.

* Specifications of contents as
requested by The American
Artists Professional League.

M. GRUMBACHER, N. Y.

Metropolitan Art School

Dept. A., 58 West 57th Street, New York

Instructors: Michel Jacobs, Victor Perard, Arthur Black

Modern instruction in Portrait, Life, Poster, Commercial Art, Interior Decoration, Illustration, Costume Design, Fabric Design and Dynamic Symmetry

Incorporated by permission of the Regents of University of the State of New York

George Pearse Ennis School of Painting

Classes in Painting from the Figure
Mediums used: Oil, Water Color and Charcoal.

Personal instruction by George Pearse Ennis

Catalogue A. on Request

681 Fifth Avenue New York City

New Orleans Art School

CONDUCTED BY THE ARTS AND CRAFTS CLUB OF NEW ORLEANS

COURSES IN THE FINE & APPLIED ARTS

Catalogues on Request

712 Royal Street New Orleans, La.

KATCHAMAKOFF SCHOOL OF ART

DRAWING • PAINTING

SCULPTURE

749 so. ALVARADO • LOS ANGELES

Art School of the MINNEAPOLIS INSTITUTE OF ARTS

200 East Twenty-fifth Street
MINNEAPOLIS • MINNESOTA

NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

160 Lexington Ave., N. Y. City, 43rd Year

Textile Designing, Interior Decoration, Architecture, Fashion Illustration, Life Class, Decorative Design, Poster, Lettering
Positions and orders filled.

CHOUINARD SCHOOL OF ART

ADDS TO ITS REGULAR FACULTY
ARCHIPENKO...SCULPTURE. PAINTING
JOSEPH SINEL...INDUSTRIAL DESIGN
PAUL T. FRANKL...MODERN INTERIOR
STUDENTS MAY ENTER ANYTIME
741 B. GRANDVIEW ST., LOS ANGELES

THE ST. LOUIS SCHOOL OF FINE ARTS

Washington University
Drawing, Painting, Sculpture, Commercial Design, History of Art, Composition, Perspective, Costume, Leather, Metal, Pottery, China and other arts.
For catalogue write Room 110, Washington University, St. Louis, Mo.

WAYMAN ADAMS

Portrait Class
Taxes, Mexico
January 21st to March 28th
ADDRESS: Secretary
Taxes, Guerrero, Mexico

The Georges



Regency Costume,
by Helen Wear.

The period of the Regency, dating from the appointment of the Prince of Wales as regent because of the insanity of George III to the accession of Queen Victoria, will be the subject of this year's Beaux Arts ball, to be held the evening of Feb. 1 in the Waldorf-Astoria Hotel in New York. In connection with this social event the Traphagen School of Fashion held a contest among its students for costumes of the Regency Period.

The above reproduction shows the first prize winning design of Helen Wear. This costume was created to fit the character of the Princess of Borgese. The dress is of white satin, trimmed in gold. A plum colored velvet scarf and plume constitutes the decorative accessories. This is one of 300 costume designs now on exhibition at the Traphagen School.

The Fontainebleau School

The American School of Fine Arts at Fontainebleau opens its 13th season this summer to artists, teachers, and students in the fields of architecture, sculpture, painting, fresco, interior architecture, and applied design. The school, established in 1923, is ideally housed under the patronage of the French government in the National Palace of Fontainebleau, one of the great historical shrines of French art, music and literature. Since its inception almost 1,200 Americans have received instruction in its summer sessions of two and three months.

Jacques Carlu, noted French architect, formerly professor of architecture at the Massachusetts Institute of Technology, is director of the school.

PENNSYLVANIA ACADEMY OF THE FINE ARTS

Philadelphia (Winter), Chester Springs, Pa. (Summer)
Oldest fine arts schools in America. (Est. 1805.) City and Country locations: unequalled equipment for the complete professional training of the artist. Distinguished faculty. Preliminary classes for beginners. Special evening classes. Departments of Painting, Sculpture, Illustration, Mural Painting; also a co-ordinated course with the University of Pennsylvania, B.F.A. degree. European Scholarships and other prizes.

Philadelphia School—Broad and Cherry Streets.
Eleanor N. Fraser, Curator.

Chester Springs Summer School—Resident students only. J. T. Fraser, Jr., Curator.

WRITE FOR BOOKLET OF SCHOOL WHICH INTERESTS YOU

N. Y. SCHOOL OF FINE & APPLIED ART (Parsons)

WILLIAM M. ODOM, President

Professional training in Interior Architecture & Decoration, Costume Design & Illustration, Graphic Advertising & Illustration, Teacher Training, etc. Send for Catalogue.
Address Box A, 2239 Broadway, New York

Pratt Institute School of Fine and Applied Arts

Brooklyn, New York

Pictorial Illustration, Advertising Design, Fashion Illustration, Interior Decoration, Industrial Design, Teacher Training, Architectural Construction, Architecture. Admission in January to Illustration and Design Classes. 38 Studios. 91 Instructors. 48th Year.

Catalogue on Request.

215 MYERSON STREET. JAMES C. BOUDREAU, Director

OTIS ART INSTITUTE

A SCHOOL OF FINE AND APPLIED ARTS MAINTAINED BY THE COUNTY OF LOS ANGELES AS A DEPARTMENT OF THE LOS ANGELES MUSEUM

2401 Wilshire Boulevard, Los Angeles, California

Thirty-eight classes beginning and advanced. Work outdoors or indoors 12 months in the year. Date of entrance and period of study optional. A genuine Art Spirit pervades this art school. Illustrated catalog upon request.

MID-WINTER COURSES START FEB. 4th

DRAWING • PAINTING • DESIGN • INDUSTRIAL AND STAGE ARTS • DRESS ARTS • INTERIOR DECORATION • CARTOONING • SCHOOL-ART METHODS • COMMERCIAL ART • ILLUSTRATION
FOR TIMELY INSTRUCTION AND GUIDANCE ATTEND

CHICAGO ACADEMY OF FINE ARTS

CARL WERTZ, President
18 SOUTH MICHIGAN AVENUE

SUNDAY MORNING CLASS

LIFE DRAWING, PAINTING, PORTRAIT, COMPOSITION

The Aim is to Hasten Students' Progress

Class meets 10 A. M. to 2 P. M. in completely equipped large, light studio. Carefully selected model. Tuition: One month, \$10, three months, \$25. Year inspection invited. For appointment telephone Columbus 5-2077.

FRANK VINCENT DuMOND

200 West 57th St. (cor. 7th Ave.) N. Y.

NAUM M. LOS SCHOOL OF ART

SCULPTURE — DRAWING — PAINTING
MEDALLIC ART — CONSTRUCTIVE ANATOMY
MODELLING OF ANIMALS
Individual instruction day and evening.
Catalog on request.
22 East 60th Street, New York City

Art Academy of Cincinnati

Founded 1869

Moderate tuition fees. Day and night classes. Professional training in fine and applied arts. Winter and summer sessions. For information address

WALTER H. SIPLE, Director
Art Academy Cincinnati, Ohio



MOORE INSTITUTE OF ART, SCIENCE & INDUSTRY

90th Year

Distinguished Faculty, Practical Courses
in all branches of Fine and Applied Art
Accredited Teacher Training Course
Bachelor of Fine Arts Degree
European and other Prize Fellowships
Residence Houses for out-of-town
students
Broad & Master Sts. Philadelphia

TRAPHAGEN SCHOOL OF FASHION

1680 Broadway (near 58d St.) New York
Internationally Celebrated Graduates
New Spring Term Starts in February
All phases of Fashion Illustration and
Design. Other classes in Interior
Decoration, Stage and Textile Design,
Draping and Construction. School in-
corporated under Regents. Teachers'
Alertness Credits, B of E., given. Send
for Circular D, or Phone COI. 5-2077.
INVESTIGATE BEFORE REGISTERING ELSEWHERE



California School of Arts and Crafts



Spring Term in Session
Degree and non-degree
courses in Fine and Applied
Arts and in Art Education.
Distinguished faculty, beau-
tiful campus, moderate fees.
State accredited.
Write F. H. Meyer, Director,
for Catalog "D"
Oakland California

MARYLAND INSTITUTE

BALTIMORE, MARYLAND
1825-1935

Courses in Fine Arts, Teacher Train-
ing, Crafts, Advertising and Costume
Design, Interior Decoration, Stage
Craft, etc. Catalogs on request.

WORCESTER ART MUSEUM SCHOOL

24 HIGHLAND ST., WORCESTER, MASS.
Three-year courses in Design, Drawing and
Painting. Modeling. Metal Work. Jewelry.
Pottery. Weaving. Day and Evening Classes.
Catalogue sent on request.
H. STUART MICHIE, Principal

SCHOOL OF THE BOSTON MUSEUM OF FINE ARTS

DRAWING — PAINTING
SCULPTURE — METALWORK
APPLIED DESIGN

Staff: A. Iacovelli, Director of Drawing &
Painting; F. Allen, Sculpture; W. Huchthausen,
Design; J. Sharrock, Jewelry & Metalwork.
235 Fenway, Boston, Massachusetts

THE BROWNE ART CLASS

The Technique of Oil and Water Color.
Classes in Portrait and Figure Painting
and in Pictorial Composition
INSTRUCTOR

GEORGE ELMER BROWNE, N.A.

write for information
58 WEST 57th ST., NEW YORK CITY
Credits given for salary increment purposes.
Special Classes on Saturdays and Sundays.

Corcoran School of Art WASHINGTON, D. C.

Tuition Free—Annual Entrance Fee
\$25.00—Day and Evening Classes in
Drawing, Painting, Sculpture, Composi-
tion. For information and Prospectus,
address

MISS AGNES MAYO, Secretary

A Technical Test

For the past six months the artists' ma-
terial firm of M. Grumbacher, through its Re-
search Laboratory, has been accumulating data
for a series of bulletins to be issued shortly,
covering the exact technique and the nature
of the materials used by the old masters, as
well as the results of notes taken in actual
interviews with hundreds of contemporary
painters. As part of this educational cam-
paign in the interests of permanency in art-
ists' colors, the Research Laboratory announces
a "Pre-Tested Exhibition of Conservative and
Modern Paintings."

For this exhibition a number of contem-
porary American artists, of all schools, are being
invited to paint a small sketch on a canvas
panel 12 by 16 inches, to be supplied without
charge. These paintings will be exhibited not
only in New York but throughout the coun-
try, with an amount not to exceed \$5 being
deducted from the price in case of sale only
to cover the framing, insurance, traveling and
packing costs. Uniform frames will be sup-
plied by the sponsors. There will be no jury
and no prizes.

The only condition will be that the artist
use "Made in U. S. A." oil color selected by
the M. Grumbacher Company and keep a rec-
ord of his chemical experiment to "enable an-
other generation to know why or how an
artistic achievement was made to continue, or
to die." This record will consist of answering
four questions listed on the label that is
pasted to the back of the panel. They are:
nature of medium, approximate temperature
at time of painting, list of the colors used, and
date begun and finished. The laboratory will
arrange an agreement with purchasers so that
the paintings can be examined over a period
of time so as to observe any chemical changes
in the pigments and to record the condition
of the paint film.

In an effort to reduce the number of col-
ors being used by present day artists, atten-
tion will be centered on the simplicity of the
palette used in this exhibit. It is pointed out
that Titian used but four pigments to paint his
"Christ Crowned with Thorns" and that Velas-
quez was known to use only red, yellow,
black and white in many instances.

Response to the plan has been immediate.
William Auerbach Levy endorsed it with this
statement: "This test will prove conclusively
the way paint behaves on canvas under the
handling of various technicians." Wilford S.
Conrow said: "This experiment promises to
become something of real historic value in
the history of art in America." Artists inter-
ested in the exhibition are invited to write the
Grumbacher Research Laboratory, New York.

Miss Dreier's Abstractions

An exhibition of forty variations on an ab-
stract theme by Katherine S. Dreier is being
held at the Annot Art School, New York,
through Feb. 16. Miss Dreier and Dr. Sa-
vodsky, musician whose portrait in abstract
form was done by her, will speak at the school
the evening of Feb. 4 on the relationship be-
tween music and art. Feb. 11, Wilfred, in-
ventor of the color organ, will speak on color.

John J. Soble STUDENTS ART CLASS

(2nd season)

Drawing and painting
from life and still life

Evenings: Mon., Tues., Wed., 7 to 10
Afternoons: Wed., Sun., 12 to 4

107 West 47th Street, New York City
Longacre 5-9363

The Hans Hofmann School of Fine Arts

137 East 57th Street, New York City

It seems to me that Hans Hofmann has
a better grasp than any other artist-
teacher upon the problems of plastic formal
organization, which lie at the heart of
Modern Painting. In so far as training
and personal contact can make students
into painters, Hans Hofmann offers more
than anyone else I know—and his school
should become a creative center unsur-
passed in Europe or America.

Sheldon Cheney.

Morning, Afternoon, Evening and a
special Saturday morning class in life
drawing, painting and composition—
Lectures by Hans Hofmann.

Write for additional information. The
school extends a cordial invitation to
visitors at any time. Plaza 3-7439.

KANSAS CITY ART INSTITUTE

- PAINTING
- SCULPTURE
- ADVERTISING
- INTERIOR
- FASHION

RINGLING SCHOOL OF ART

FACULTY OF OUTSTANDING ARTISTS
All Phases of Art Taught
SOUTH AMERICAN WINTER CRUISE FOR
ADVANCED STUDENTS.

Catalog.
SARASOTA, FLORIDA

COLLEGE OF FINE ARTS SYRACUSE UNIVERSITY

Four-year courses in PAINTING, INTERIOR DEC-
ORATION, DESIGN, ARCHITECTURE, ILLUSTRATION
AND COMMERCIAL ART, PUB. SCHOOL ART. Lead-
ing to the degree of Bachelor of Fine Arts.
HAROLD L. BUTLER, Dean SYRACUSE, N. Y.

WILMINGTON ACADEMY of ART

Old Lea Mill on the Brandywine
WILMINGTON, DELAWARE

A UNIQUE SMALL SCHOOL
Students May Enter At Any Time
catalogue on request to secretary

The Art Institute of Chicago = FINE AND INDUSTRIAL ART =

Drawing, Painting, Illustration, Sculpture,
Industrial, Advertising, & Interior Design
= COURSES FOR TEACHERS =

Folders illustrating each Department on request.
Address Dept. AA, The Art Institute of Chicago, Chicago, Ill.



Cleveland School of Art

Cleveland, Ohio

Four-year Courses in the
Fine and Applied Arts

Illustrated Catalog A on Request

Great Calendar of U. S. and Canadian Exhibitions

LAGUNA BEACH, CAL.
Laguna Beach Art Association—To Feb. 5: Exhibit by members.

LOS ANGELES, CAL.
Biltmore Salon—To Feb. 15: Work by George Brandriff. Foundation of Western Art—Feb.: Third annual water color show. Los Angeles Art Association—Feb.: "California Cities as Works of Art."

MILLS COLLEGE, CAL.
Mills College—To Feb. 10: Oils by Western painters.

SACRAMENTO, CAL.
Kingsley Art Club—Feb.: Local exhibition. California State Library—Feb.: Prints by Hiroshige.

SAN DIEGO, CAL.
Fine Arts Gallery of San Diego—Feb.: Early American furniture; paintings by Karoly Fulop and Marian Wylie.

SAN FRANCISCO, CAL.
Art Center—To Feb. 9: Oils by Henry Sugimoto. Feb. 11-23: Oils by Maya del Pino. California Palace of the Legion of Honor—To Feb. 10: Modern Italian painting. To Feb. 15: Work by California artists. To Feb. 28: 18th century Venetian furniture. Paul Elder's Modern Gallery—To Feb. 8: Work by Rufino Tamayo. Feb. 10-Mar. 1: Work by Salvador Dali. S. & G. Gump Co.—To Feb. 2: Prints by Berger Sandzen. Feb.: Selected paintings and prints. San Francisco Museum of Art—To Mar. 3: 55th Annual exhibition of American art; modern French paintings; drawings by Old and Modern masters. M. H. De Young Memorial Museum—Feb.: American Indian arts.

PALOS VERDES, CAL.
Palos Verdes Community Arts Association—Feb.: Water colors.

HARTFORD, CONN.
Avery Museum—Feb. 8-Mar. 1: Hartford Women Painters show.

BOULDER, COLO.
Art Association of Boulder—To Feb. 7: Water colors done for PWAP (A. F. A.).

WILMINGTON, DEL.
Wilmington Society of the Fine Arts—Feb. 4-23: Prints.

ATLANTA, GA.
Atlanta Art Association—To Feb. 13—Paintings from the Grand Central Galleries, N. Y.

SAVANNAH, GA.
Telfair Academy of Arts & Sciences—To Feb. 28: Paintings and prints by Rockwell Kent.

WASHINGTON, D. C.
Arts Club—To Feb. 2: Oils by William A. Sherwood. Feb. 3-16: Water colors by Marjorie Garfield, etchings and lithographs by John E. Costigan. Corcoran Gallery of Art—Feb. 9-24: Water colors by Richard Sargent. Smithsonian Institution—To Feb. 24: Etchings by Ralph L. Boyer. Phillips Memorial Gallery—Feb.: Modern paintings.

CHICAGO, ILL.
Art Institute of Chicago—Feb.: Paintings from Chicago and Vicinity. Arts Club—To Feb. 26: Paintings by Pedro Pruna; "mobiles" by Alexander Calder. Carson Pirie Scott & Co.—Feb.: Antiques. Chicago Galleries Association—To Feb. 19: Work by Thomas Hall, Irma Rene Koen, Alfred J. Wands, Ingeborg Christensen. Tudor Galleries—To Feb. 15: Work from Government Indian School at Santa Fe.

DECATUR, ILL.
Decatur Institute of Arts—Feb.: Paintings by eight National Academicians.

ROCKFORD, ILL.
Rockford Art Association—Feb. 4-25: Paintings by Francis Chapin.

INDIANAPOLIS, IND.
John Herron Art Institute—Feb.: Early Chinese art. Lieber Galleries—Feb. 14-28: Paintings by Dale Bessire.

RICHMOND, IND.
Art Association of Richmond—Feb. 3-17: Sculpture and photography.

LAWRENCE, KAN.
Thayer Museum—To Feb. 15: Paintings by Karl Mattern.

BATON ROUGE, LA.
Louisiana State University—To Feb. 28: Oils from Whitney Museum.

NEW ORLEANS, LA.
Arts & Crafts Club—To Feb. 7: Silver; drawings and lithographs by Thomas Benton. Isaac Delgado Museum of Art—Feb. 3-27: Paintings by Margaret F. Robinson; 100 prints from the American Society of Etchers; prints by Lalla Walter Lewis; bookbindings by Eunice Baccich.

BALTIMORE, MD.
Baltimore Museum of Art—To Feb. 12: Foreign section, 1934 Carnegie International.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—Feb.: 3rd annual exhibition of Cumberland Valley artists.

BRUNSWICK, ME.
Bowdoin Museum—Feb.: Cézanne exhibit from the Modern Museum.

PORTLAND, ME.
Sweat Memorial Museum—Feb.: Work of Charles Curtis Allen; paintings by Art Associates of Portland.

ANDOVER, MASS.
Addison Gallery of American Art—Feb.: Mid-Western water color exhibition (A. F. A.); paintings by Omer Lissonde; modern European textiles.

BOSTON, MASS.
Museum of Fine Arts—To Feb. 15: Recent acquisition to painting department. Feb.: Etchings by Rembrandt, Tiepolo; prints by Corot; lithographs by Charles H. Shannon. Boston Society of Independent Artists, Inc.—Feb. 3-24: 8th annual exhibition. Doll & Richards—To Feb. 23: Selected etchings; water colors by Jean Jacques Haffner. Grace Horne Galleries—To Feb. 9: Paintings and drawings by Umberto Romano. Feb. 11-Mar. 2: Paintings by Anthony Thieme. Guild of Boston Artists—Feb. 4-16: Memorial exhibition of water colors by Henry W. Rice. Robert C. Vose Galleries—To Feb. 9: Portraits by Leopold Seyffert. Feb. 11-Mar. 2: Boston Society of Water Color Painters.

CAMBRIDGE, MASS.
Fogg Art Museum—To Feb. 23: Rembrandt prints.

FITCHBURG, MASS.
Fitchburg Art Center—To Feb. 28: Paintings by Lilla Cabot Perry.

NORTHAMPTON, MASS.
Smith College Museum of Art—Feb.: Wood engravings by Winslow Homer.

PITTSFIELD, MASS.
Berkshire Museum—To Feb. 23: Modern Masters in pen, pencil and crayon (C. A. A.).

DETROIT, MICH.
Detroit Institute of Arts—To Feb. 15: Prints, "Four Centuries of Landscape," drawings by Modern German artists. To Feb. 28: Paintings by Frans Hals. Society of Arts & Crafts—To Feb. 9: Work by Charles Sheeler.

GRAND RAPIDS, MICH.
Grand Rapids Art Gallery—Feb. 3-24: "Iowa Speaks" (A. F. A.). Grand Rapids Public Library—Feb. 4-25: African Bushmen paintings (A. F. A.).

KALAMAZOO, MICH.
Kalamazoo Institute of Arts—Feb.: "Modern Americans" (C. A. A.).

MUSKOGON, MICH.
Hackley Art Gallery—To Feb. 28: Local artists' 9th annual.

MINNEAPOLIS, MINN.
Nash-Conley Galleries—To Feb. 16: Prints by Adolph Dehn.

ST. LOUIS, MO.
Artists' Guild—To Feb. 11: Paintings by J. Scott MacNutt. City Art Museum—To Feb. 4: Tapestries and mediaeval arts.

MANCHESTER, N. H.
Currier Gallery of Art—Feb.: International exhibition of paintings by deaf artists; water colors by A. Lassel Ripley; work by Hortense Ferne.

MONTECLAIR, N. J.
Montclair Art Museum—Feb. 2-17: Remodeled buildings, auspices of Architect's Emergency Committee. Feb. 2-24: Memorial exhibition of water colors by William T. L. Armstrong.

NEWARK, N. J.
Newark Museum—To Feb. 10: Arms and armor. Feb.: Accessions from PWAP.

SANTA FE, N. M.
Museum of New Mexico—Feb.: Work done under FERA; paintings by Datus Myers, McHarg Davenport, Daisy Curtis, Ruth Uhler, Anne Herendeen.

BUFFALO, N. Y.
Albright Art Gallery—Feb.: Art from Buffalo homes.

BINGHAMTON, N. Y.
Museum of Fine Arts—Feb.: Water colors by George E. Dixon.

BROOKLYN, N. Y.
Brooklyn Museum of Art—Feb. 2-28: 17th annual exhibition of the Brooklyn Society of Miniature Painters. Towers Hotel—Feb.: Brooklyn Painters and Sculptors show.

ELMIRA, N. Y.
Arnot Art Gallery—Feb. 2-24: Portraits of Children Previous to 1885.

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. at 83rd)—Feb.: Recent acquisitions. A. C. A. Gallery (52 West 8th)—To Feb. 9: Paintings by Charles W. Adams and G. Cavallon; group show. Feb. 11-Mar. 1: Japanese group. American Academy of Arts & Letters (Broadway at 115th)—Feb.: Retrospective exhibition of Charles Dana Gibson. Architectural League of N. Y. (115 East 40th)—Feb. 4-16: Work by members.

ARDEN GALLERY (460 Park Ave.)—To Feb. 26: "Portraits of American Educators."

ARGENT GALLERY (42 West 57th)—To Feb. 9: Portraits of children by Josephine Lewis. Feb. 11-Mar. 2: Work by Min-

netta Good; children and pets by National Society of Women Painters and Sculptors. Brummer Gallery (55 East 57th)—To Feb. 28: Paintings by Dunoyer de Segonzac. Carlyle Galleries (250 East 57th)—Feb.: Drawings by Albertine R. Wheelan. Frana Buffa & Sons (58 West 57th)—Feb.: Paintings by Henry Golden Dearth, William H. Singer, Jr., Jacob Dooyewaard, Walter Griffin. Carnegie Hall Art Gallery (154 West 57th)—To Feb. 9: Portraits by residents of Carnegie Hall. Chanin Building (122 East 42nd)—Feb.: Work by E. Presoir. Contemporary Arts (41 West 54th)—To Feb. 16: Paintings by Edith Branson. Cronyn & Lowndes (Rockefeller Center)—Feb. 11-Mar. 2: Oils by Percy Abbee. Delphic Studio (724 Fifth Ave.)—To Feb. 9: Sculpture and painting by Jane Wasey and Domenico Mortellito. Downtown Gallery (113 West 13th)—To Feb. 9: Water colors and drawings by Bernard Karloff. Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of antique works of art. Durand-Ruel (12 East 57th)—To Feb. 9: Paintings by Mary E. Dignam. Eighth Street Gallery (61 West 8th)—To Feb. 9: Paintings by Maurice Becker. Ehrlich-Newhouse Gallery (578 Madison Ave.)—To Feb. 9: Work by an American group; water colors of Spain by Fritz Pfeiffer. Etcetera (71 East 57th)—To Feb. 16: Water colors by Muriel Thomas. Ferragil (63 East 57th)—To Feb. 4: Work by John Steuart Curry. To Feb. 5: Sculpture by Stuart Benson. Fifteen Gallery (37 West 57th)—To Feb. 9: Water colors by Carl Gordon Cutler. French & Co. (210 East 57th)—Permanent exhibition of antique works of art. Gallery Secession (49 West 12th)—To Feb. 5: Work by Louis Harris. Pascal Gatterdam (925 Seventh Ave.)—To Feb. 2: Work by Julie Morrow DeForest and Leo Huber. Grand Central Art Galleries (15 Vanderbilt Place)—Feb. 5-16: Work by American Society of Miniature Painters. Feb. 4-16: Work by Mural Painters Society. Feb. 5-Mar. 2: Drawings and etchings by Kerr Eby. (Fifth Ave. Branch)—Feb. 2-16: Paintings by Ossip Lunde. Grant Gallery (9 East 57th)—To Feb. 9: Water colors and lithographs by Nora Benjamin. Feb. 11-Mar. 2: Wood engravings. Grolier Club (47 East 60th)—To Feb. 13: Renaissance illustrated books. Harlow McDonald Co. (667 Fifth Ave.)—Feb.: Selected paintings and prints. Kennedy & Co. (785 Fifth Ave.)—Feb. 4-Mar. 2: Etchings by Albert Bernard. Marie Harriman (63 East 57th)—To Feb. 16: Work by Noguchi. Jacob Hirsch (30 West 54th)—Permanent exhibition of antiques. Kleemann Galleries (38 East 57th)—To Feb. 28: Paintings by Umberto Romano. La Salle Gallery (3105 Broadway)—Feb. 4-Mar. 1: Thomas Nagal and group. Julien Levy (602 Madison Ave.)—Feb.: Paintings by Massimo Campigli. John Levy Gallery (1 East 57th)—Feb.: Old Masters. Macbeth Gallery (15 East 57th)—To Feb. 4: Group of young American artists; work of F. C. Frieseke. Feb. 5-18: Paintings by Robert Strong Woodward, lithographs and drawings by Raphael Soyer. Metropolitan Galleries (730 Fifth Ave.)—Feb.: Paintings by Old and Modern Masters. Milch Galleries (108 West 57th)—Feb. 4-28: Selected small paintings of the 19th and 20th centuries. Montross Gallery (785 Fifth Ave.)—Feb. 4-16: Paintings by Louise Hagen. Morton Galleries (130 West 57th)—To Feb. 11: Flower paintings by Elinor F. Hopkins. Feb. 11-23: Water colors by Russell Krob. Museum of Irish Art (Park Ave. at 57th)—Feb.: Work by Irish artists. Museum of Modern Art (11 West 53rd)—To Mar. 7: George Caleb Bingham, Gaston Lachaise. National Arts Club (119 East 19th)—To Mar. 2: Members non-jury exhibition of painting and sculpture. Arthur U. Newton (11 East 57th)—To Feb. 9: Work of Mt. Bethel Art Colony. Georgetown Gallery (455 Madison Ave.)—Feb.: Modern French paintings. Pen & Brush Club (16 East 10th)—Feb. 2-16: Oils by Love Porter. Raymond & Raymond (40 East 49th)—Feb.: Water colors and gouaches in reproduction. Schultheis Galleries (142 Fulton St.)—Permanent exhibition of works by American and foreign artists. Jacques Seligmann & Co. (3 East 51st)—To Feb. 13: Paintings by Rosario Gerbino. E. & A. Silbermann (32 East 57th)—Feb.: Old Masters and works of art. Squibb Art Galleries (745 Fifth Ave.)—Feb. 4-20: Society of Woman Artists. Marie Steiner Gallery (9 East 57th)—Feb. 4-16: Lithographs by Daumier. Weyhe Gallery (794 Lexington Ave.)—To Feb. 9: Modern Prints of 1934. Catherine Lorillard Wolfe Art Club (802 Broadway)—To Feb. 28: Prints and etchings. Howard

Young Galleries, Inc. (667 Fifth Ave.)—Feb.: Paintings of Spain by J. Barry Greene.

ROCHESTER, N. Y.
Memorial Art Gallery—Feb. 8-Mar. 8: Our Government in art (A. F. A.).

SARATOGA SPRINGS, N. Y.
Skidmore College—Feb. 4-16: Water colors by Mexican children (C. A. A.).

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—Feb.: Paintings by Lathrop, Garber and Folinsbee.

DURHAM, N. C.
Duke University—To Feb. 15: Rio Grande Group (A. F. A.).

CINCINNATI, O.
Cincinnati Museum of Art—To Mar. 3: Print-makers of America; old Toiles de Jouy.
Closson Galleries—To Feb. 9: Paintings by Midwestern artists.

CLEVELAND, O.
Cleveland Museum of Art—To Feb. 17: Prints from A Century of Progress, 1934.

COLUMBUS, O.
Columbus Gallery of Fine Arts—Feb.: Modern decoration by Georgiana Brown Harbison; Vondrous etchings. Little Gallery—To Feb. 11: Dog portraits in water color.

TOLEDO, O.
Toledo Museum of Art—Feb. 3-28: Water colors from American Water Color Society; 5th annual exhibition of water colors by Americans (C. A. A.); prints from Rosenwald collection; paintings by John Swalley.

PORTLAND, ORE.
Portland Art Association—To Feb. 7: Drawings and paintings by Catharine Mackenzie. To Feb. 14: Swedish applied art. Feb. 11-Mar. 11: Paintings from Venice Biennial.

PHILADELPHIA, PA.
Pennsylvania Academy of the Fine Arts—To Mar. 3: 130th annual of oils and sculpture. Philadelphia Museum of Art—To Mar. 4: Paintings by Adolphe Borie. To Mar. 11: Transitional American industrial art. To Mar. 13: The Post-Impressionists. Arts Club—Feb. 7-28: Fellowship of the Pennsylvania Academy of Fine Arts. To Feb. 8: Work by "The Ten." Boyer Galleries—To Feb. 5: Sculpture by Chaim Gross. To Feb. 19: Water colors by Boris Aronson. Gimbel Galleries—Feb.: Paintings by moderns. Print Club—To Feb. 9: Prints by Allen Lewis; 7th Annual exhibition of American lithography. Feb. 11-Mar. 2: Lithographs by Peter Hurd. Plastic Club—To Feb. 20: Second group exhibition by members.

LEWISBURG, PA.
Bucknell University—To Feb. 5: Pennsylvania painters.

NEW WILMINGTON, PA.
Westminster College—Feb. 1-14: Modern paintings.

PITTSBURGH, PA.
Carnegie Institute—To Feb. 17: Water colors by Isaac Grunewald. Feb. 5-Mar. 10: Paintings awarded Carnegie International prize awards. Feb. 7-Mar. 7: Associated Artists of Pittsburgh annual exhibition.

MEMPHIS, TENN.
Brooks Memorial Art Gallery—Feb.: Paintings by Massachusetts artists, etchings and water colors by Elizabeth Searcy.

DALLAS, TEX.
Dallas Museum of Fine Arts—To Feb. 24: Still life, flowers in oils by contemporary American artists.

HOUSTON, TEX.
Museum of Fine Arts—To Feb. 24: Water colors by James Couper Wright, etchings by Arthur Miller.

SAN ANTONIO, TEX.
San Antonio Art League—To Feb. 3: Prairie Print Makers. Feb. 10-28: Water colors by Ward Lockwood.

Mrs. DeForest Paints Landscape with Cheer



"River Breezes," by Julie Morrow DeForest.

"In all the complexities (or what we like to pretend are complexities) in the business of living today, it is refreshing to come across simple cheerful American landscape," the New York Times says of Julie Morrow DeForest's exhibition, until Feb. 2 at the Pascal M. Gatterdam Art Gallery. "Her cheerfulness is not histrionic. One is convinced that she paints in this manner, because it is her nature to do so. The spectator relives with the artist her own unsophisticated pleasure in color and sun." "River Breezes," reproduced above, is representative of her treatment.

Mrs. DeForest, whose home is in Cleveland, also records New England and California landscapes, to the pleasure, the Cincinnati En-

quirer states, "of those who admire color and charm of transcription. But the qualities that stir one are when she ventures beyond mere surface beauty, for out of the welter of light and shadow, mass and perspective, there emerges something that is intangible and deeply significant of the moods of nature."

Commenting on Mrs. DeForest's style, Melville Upton says in the Sun: "The artist has borrowed the impressionist palette, and tricks out her Ohio and other Western scenes with an old-time finery that must prove a bit astonishing to staid citizens thereabouts, unless nature is still imitating art, as Oscar Wilde complained she was in his day, and has gone impressionistic out there."

SEATTLE, WASH.
Henry Art Gallery—Feb.: Theatre art. Feb. 11-Mar. 2: Art in Industry (C. A. A.).
Seattle Art Museum—To Feb. 17: Modern Italian show; photographs by Richard Erickson; work by Margaret Cannfermann. Feb. 2-Mar. 17: Conservative American painting; work by W. H. Smith.
APPLETON, WIS.
Lawrence College—To Feb. 10: French drawings—Manet to Picasso.
BELOIT, WIS.
Beloit College—Feb. 2-16: Holbein red chalk

drawings; water colors by Sam Malmberg; work by Tomayo.

MADISON, WIS.
Wisconsin Union—To Feb. 6: American Indian pueblo painting. Feb. 6-20: Modern etchings.

MILWAUKEE, WIS.
Milwaukee Art Institute—Feb.: Paintings by Gari Melchers (C. A. A.).

OSHKOSH, WIS.
Oshkosh Public Museum—Feb.: Water colors by Nile J. Behncke.

Buyers' Guide to THE ART DIGEST'S Advertisers

Addresses Will Be Found in Advertisements. Firms listed here will be glad to send announcements or catalogues to readers on request.

ART GALLERIES

American Art-Anderson Galleries...19
Argent Galleries...4
Boyer Galleries...4
Ralph M. Chait Galleries...4
Downtown Gallery...4
Durand-Ruel...4
Duveen Bros...11
Ehrlich-Neuhouse...4
Farragut Gallery...32
Marie Harriman Gallery...4
Grand Central Galleries...2
Jacob Hirsch...4
Kleemann Galleries...14
John Levy Galleries...13
Macbeth Galleries...3
Pierre Matisse...19
Midtown Galleries...4
Montross Gallery...4
Morton Galleries...4
Schultheis Galleries...17
E. & A. Silberman...17

Marie Sterner Gallery...3
Wildenstein & Co...16

ART SCHOOLS

Academy of Allied Arts...24
Annot Art School...25
Wayman Adams Portrait Class...26
Art Academy of Cincinnati...26
Art Institute of Chicago...27
Brown Art Class...27
Cal. School of Arts & Crafts...27
Florence Caane School of Art...25
Chicago Academy of Fine Arts...26
Chouinard School of Art...26
Cleveland School of Art...27
Corcoran School of Art...27
Frank Vincent du Mond...26
Fontainebleau School...24
George Pease Ennis...26
Grand Central School of Art...25
Guild School of Art...24
Hans Hoffman School of Art...27
Kansas City Art Inst...27
Katchamakoff School Art...26

Naum M. Los School of Art...26
Maryland Institute...27
Master Institute...24
Metropolitan School of Art...26
Minneapolis School of Art...26
Moore Inst. of Art, Science & Industry...27
New Orleans Art School...26
N. Y. Ceramic Studios...25
N. Y. School of Applied Design for Women...26
N. Y. School of Fine & Applied Art...26
Otis Art Institute...26
Eric Pope School of Art...25
Pratt Institute...24
Penn. Academy of Fine Arts...26
Winold Reiss School of Art...25
Ringling School of Art...27
Romanovsky Painting Class...25
School of the Boston Museum...27
School for Print Makers...23
Snell Art Class...24

John J. Sobie School...27
St. Louis School of Fine Arts...26
Sprague University...27
Traphagen School of Fashion...27
Wilmington Academy...27
Worcester Art Museum School...27

ARTISTS BRUSHES

United Brush Manufacturers...31

ARTISTS MATERIALS

Devoe & Reynolds...23
Ernst H. Fredericks, Inc...30
M. Grumbacher...25, 31
International Frame & Picture...19
Japan Paper Co...15
Permanent Pigments...30
Schneider & Co...30
Talens & Son...30

MISCELLANEOUS

Associated American Artists...22
University Prints...20

permanent pigments

create a CLEAR CONSCIENCE

Made with the clear conscience of open scientific honesty, Permanent Pigments allow the Artist to achieve also a clear conscience in knowing that he secures the greatest infallibility with our

OIL COLORS & WATER COLORS

The qualities that make Permanent Pigments uniquely reliable and outstanding are—

Permanent Colors Only—"Permanent Pigments is a description of our materials in the strictest sense.

Guaranteed Full Statement of Contents—Every ingredient in the paint inside the tube is stated plainly on the label and this statement is guaranteed.

Follow Strictly Specifications—and requests of the National Committee on Technic of the American Artists Professional League.

Tested Thoroughly—in both raw materials and finished paint.

Reasonable Prices—In Permanent Pigments the Artist received his full value in paint—not paying for inefficient manufacturing or distribution. Price lists in Jan. 15, 1935, and Nov. 1, 1934, Art Digests.

Our Booklet, "Enduring Colors for the Artist"—is an important technical aid. Obtain it from your Dealer or from us.

PERMANENT PIGMENTS
1127 W. SIXTH ST., CINCINNATI, O.

Schneider & Co., Inc.

ARTIST'S MATERIALS EXCLUSIVELY

Mail orders executed

123 West 68th St., New York
TRafalgar 7-8553

THE ART DIGEST furnishes a vast market to dealers in artists' materials.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

HONORING OUR CHAPTERS— THE PRIZE AWARDS

The jury, consisting of George Pearse Ennis, Arthur Freedlander and the editor of this department, met in Wilford Conrow's studio, Wednesday, Jan. 9, to decide which state had done the best work during the past year for the cause of American art and at the same time increased membership in the American Artists Professional League.

The reports were very numerous and so good that it was difficult to make a decision. Two states were judged equally meritorious and the prizes, a beautiful oil painting, "Summer Vista," by F. Ballard Williams, and a fine work by Mr. Wilford S. Conrow, "Naser el din Hoja," a colorful and interesting character study of the legendary hero of hundreds of amusing tales told in the Near East, were awarded to the states of Oregon, Mrs. Harold Dickson Marsh of Portland, chairman, and Tennessee, Mrs. Louise B. Clark, Brooks Memorial Art Gallery, Memphis, chairman of state regional chapter.

Honorable mentions were awarded: First to Pennsylvania, Mrs. J. B. Hervey; and also to Ohio, Mrs. Andrew Jamieson; Connecticut, Winfield Scott Clime; Rhode Island, Mrs. Leon Seminoff; New Jersey, Harry Lewis Raul, and Mr. Hanesworth Baldrey, assisted by local chapter chairman, Mrs. W. Wemple; Missouri, Frank Nuderscher, assisted by local chapter chairmen, Mrs. Fred B. Hall and Mrs. A. J. Maurer; and Southern California, Frank Tenney Johnson.

TENNESSEE LEADS

The organization in Tennessee is: Mrs. Louise B. Clark, state chairman, Claus Said, vice-chairman; Percy Russell, Jr., secretary, all of Memphis; Charles Cagle, Clarence Stagg, Herman Strauch and Herman Burns of Nashville; and Frank Baisden of Chattanooga. The work done in Tennessee for American art during the year and the drive for membership has been exceedingly gratifying, the percentage increase of membership in the League greater in this state than in any other.

Mrs. Clark reports that National Art Week was a great success in the state and she expects it to be even better next year. She suggests a different date, because the present one interferes with National Education Week. All of

the reports from Nashville and Chattanooga have not yet been received, but the accounts sent with news clippings, show that women's clubs, schools, art supervisors, artists and other groups all over the state had community programs designed to stimulate a higher appreciation of art. Mrs. Clark said that "in introducing the artists at two demonstrations, attention was first called to the League and what it was doing for art and the artists of America."

OREGON'S SPLENDID WORK

It was Mrs. Harold Dickson Marsh, chairman of the Portland and Oregon Chapter, who suggested National Art Week to the American Artists Professional League. This plan has been successfully carried on in past years by the General Federation of Women's Clubs and it is now to be a yearly event of the League. Mrs. Marsh's splendid program has been fully printed in THE ART DIGEST.

Three paintings were given away in connection with National Art Week. The Salem Woman's Club won first prize among women's organizations of the state for its outstanding observance of the "Week," a painting by M. Walling Wanker, "Old Mill on the Upper Lewis River," which will be placed in the permanent collection of the Oregon Art Museum. Second prize for the best observance of the "Week" went to the Portland Women's Club, a painting, "On the River," by Miss Theresa Rothstein, which was presented in honor of Mrs. Frederick Eggert at the club's 40th anniversary breakfast. The third prize winner was the Portland Woman's Research Club, and the painting, "Landscape," was given as an addition to its permanent collection of art. The Art Week committee included the chairman, Mrs. Marsh, Mrs. Eldon J. Steele, Mrs. Bard G. Skulason, Mrs. Aimee Gorham, Edward L. Krebs, Laurence King Fraley, Miss Mary L. Hedrick and Stuart Biles. Mrs. Marsh said: "This stimulation of community creative art,

[Continued back on page 25]

BLOCKX COLORS

OIL — WATER —
POWDER

Artists' Canvas

We stock canvas for
Mural Paintings
10' - 13'6" - 16'9" and
20 feet wide
Linen and Cotton
In one piece from 1 to
50 yards long.

Manufacturers of
"Clover Brand"
Products

Write for Catalogue and
Samples

ERNST. H. FRIEDRICH, Inc.

Our Only New York City Address
129-131 W. 31st STREET, NEW YORK, N. Y.

USE

Rembrandt
COLORS

TALENS & SON
APELDOORN HOLLAND

U.S. DISTRIBUTING OFFICE IRVINGTON N.J.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman : F. Ballard Williams
162 West 57th Street, New York City

National Secretary : Wilford S. Conrow
164 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearce Enns
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid
103 Park Avenue, New York City

National Treasurer : Gordon H. Grant
137 East 68th Street, New York City

National Committee on Technic and Education
Chairman : Walter Beck
"Innisfree," Milbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

THE ANNUAL MEETING

The annual meeting will be held four days after this number of THE ART DIGEST goes to press. A report of it will appear here in the next issue.

THE ARTIST'S REAL PLACE IN THE SUN

We have printed on this page a statement of Dr. Albert Ten Eyck Olmstead, professor of Oriental History at the University of Chicago, twice president of the American Oriental Society, to the effect that historians depend largely on the art of a past period in judging the level of civilization attained by the people who produced that art.

Artists are justified in their instinctive belief that original art, in time, will emerge to recognition as something supremely important. This idea is not yet generally held by the average American. To him our statemen and jurists, our bankers and brokers, our manufacturers and merchants seem to overshadow our more modest artists and craftsmen.

All may therefore be interested to read the conclusions of one of New York's leading neurologists, Foster Kennedy, M.D., F.R.S. (Edin.), a man also rich in honors. We are privileged to print his address to fellow physicians at a dinner tendered to honor Dr. Bailey Ashford at the Harvard Club in New York City, last fall:

"Let us now praise famous men that their light may go forward evermore.

"In a civilization, such as we still have, there are indeed but three kinds of men who can merit the appellation of greatness:

"First—The Artist.

"Second—The worker in the pure sciences—perhaps, above all, the mathematician.

"Third—The physician.

"Now, what kind of a man is the Artist? He is the one who sees the movements and happenings in the universe—movements so great that they lie outside the scope of the ardent, puny comprehension of the rest of us, seeming to most of us to be without form or pattern. He gathers them together and frames them for our lesser understanding—he makes a pattern nor any harmony seemed to be.

"The Music-maker. He gathers together the choiring of the cherubim and by a symphony opens our insensate ear.

"The Poet. The spear-head of thought—he makes us see and feel the emotional pulse of men.

"The Painter. He makes us know better, when we see it painted, that which we have seen and passed, unseeing, a hundred times.

"So, too, the worker in Physical Law. He extends the boundaries of the universe for our comprehensive awe and shows us the mystery of the Cosmos, also, in very little things, whereby he has helped to cut the hobgoblin fears of superstition from our spirits.

"The Physician. He seeks out the laws that govern and the ills that destroy the human body and the human mind.

"We doctors do not frequent the courts of the mighty, nor should we do so, but we should know better the worth and the grandeur of our trade. Reflect for a moment:

"Three men of our calling, two recently dead and one about to die, have added to the dominion of the white race more territory than Christopher Columbus ever dreamed of; and the world hardly knows their names: Ronald Ross, in England, showed us how to conquer malaria. Walter Reed and his colleagues, yellow fever; and Bailey Ashford, in his quiet island home, has pointed the way to rid mankind of the scourge of hookworm. Men like these are Artist, Scientist, Physician—all in one.

"Who cut the Panama Canal? Not the engineers. The French knew how to cut the canal, but they could not cut their mortality. They died faster than they dug. The doctors cut the canal.

"The civilization of the earth has been but lately jeopardized by the lack of courage and the lack of intelligence in statesmen and people. It would have been destroyed utterly by typhoid fever if we doctors, between 1900 and 1914, had not found the cure for this disease which, in all previous catastrophes, took five lives for the enemy's one.

"We are here to praise Ashford—to honor a great man who dwells among us. His name is little known among the people he saves, but his fame will live on.

"Two thousand years from now, who will remember the changing heads of states or the captains of the hosts? Our age will be remembered by names like: Pasteur; Clerk-Maxwell and Marconi; Morton; perhaps Einstein; Lister; Ehrlich; Walter Reed; Ronald Ross; Bailey Ashford.

[Continued back on page 25]

FROM
EVERYWHERE



THE
OUTSTANDING

PAINTING for POSTERITY

To artists interested in developing an appreciation of enduring art, the firm of M. Grumbacher is issuing

An Open Invitation

to participate in an unusual exhibition of oil paintings.

To a certain extent the exhibition will be an experiment which it is hoped will be of inestimable value to the present and future generations of Professional Artists and Art Patrons. Among the prominent features of the exhibition plan are these: The paintings will all be created with "one standard color"; the size of all paintings will be identical; all paintings will be made on the same type of canvas.

Complete details and information will be sent upon request. The coupon printed below is for your convenience.

Research Department,
M. Grumbacher,
468 West 34th Street, N. Y. C.

Please send me full information on the "one standard color" exhibition.

Name

Address

City State

M. GRUMBACHER

Brushes, Colors, Artists' Material

468 WEST 34th STREET
NEW YORK, N. Y.

"RUBENS"

TRADE MARK—REG. U. S. PAT. OFF.

"The" Artists' Brush Supreme



UNITED BRUSH MANUFACTORIES
116 & 118 WOOSTER STREET, NEW YORK

DISPERSAL Of a Great Collection of Etchings

Sale prices upon request

D. Y. Cameron

- " Peaks of Arran
- " Holyrood in 1745
- " Smithy
- " Dryburgh
- " Appin Rocks
- " Une Cour, Rue du Petit Salut-Rouen
- " Two Bridges
- " Henry VII Chapel
- " Glasgow Cathedral
- " Old Bridge, Whitby
- " St. Aignan, Chartres
- " Morning
- " Loch Ranza
- " House of Parliament
- " A Norman Village
- " The Forth
- " The Vulture
- " Stirling
- " Doges Palace, Venice
- " Aquamanile
- " On the Ourthe
- " Afterglow on the Findhorn
- " St. Merri
- " Doorway of the Mosque, Cairo
- " Flower Market
- " The Frews
- " Admiralty
- " Rameses II
- " The Stairs at Romallon
- " Nithsdale
- " My Little Lady of Luxor
- " North Porch, Harfleur
- " Ponte del Trinita, Florence
- " Chinon
- " Autograph Photograph, D. Y. Cameron
- " Still Waters
- " Berwick
- " Gargoyles
- " Little Devil of Florence
- " Chartres
- " Lady of Holland
- " Kincardine
- " Angers, rue des Filles
- " Cambuskenneth
- " Yvon
- " An Egyptian Mirror
- " Custom House
- " The Old Revenge
- " Beauvais
- " Royal Scottish Academy
- " Wingless Chimera

Whistler

- " Limehouse
- " Reading by Lamplight
- " The Little Rag Gatherers
- " Reading in Bed
- " Bibi Valentin
- " Drouet

Zorn

- " Dál River
- " Bust
- " Frida
- " Gulli, No. 1
- " Maid of Honor
- " Zorn and Wife
- " Miss Rasmussen
- " Troubetzkoy
- " A Letter
- " Crown Princess Margaret of Sweden
- " Strindberg
- " St. Gaudens and His Model

- " Portrait of Zorn, 1916
- " Betty Nansen

James Mc Bey

- " France at the Furnace
- " Francois Inconnus
- " Albert
- " Timber Mill
- " Spring 1917
- " The Shower
- " Isle of Ely
- " Rouen
- " A Studio
- " Carpenter of Hisdon
- " Surrey Downs
- " 1588
- " Newburgh
- " Crucifix at Bologne
- " Seine at Rouen
- " Benechie
- " Carmarthen
- " Old Castle

Durer

- " Christus Biene
- " Dancing Peasants
- " Holy Family
- " Portrait of Melanchthon
- " Virgin and Child with Pear
- " Christus Before Caiaphus

Rembrandt

- " The Return of the Prodigal
- " Game of Kolf
- " Three Heads
- " Pancake Baker
- " Head of Rembrandt
- " Landscape with Cow

Seymour Haden

- " Battersea Bridge
- " Cowdray
- " Turkish Bath with One Figure
- " Mytton Hall
- " Egham Lock
- " Cowdray 1882
- " Newton Manor
- " Purfleet
- " Thos. Haden of Derby

Childo Hassam

- " Writing Desk
- " Toby's Cos Cob
- " The Little Piano
- " The Steps
- " The Dutch Door
- " Reading in Bed

J. André Smith

- " Towers and Domes, Venice
- " The Molo
- " Little Foundry, Venice
- " Hampstead Plains

Frank Brangwyn

- " Market, Bruges
- " The Traghetto, Venice
- " Santa Marie Della Palate, Venice
- " Bridge at Alcantara
- " Road at Montreul
- " The Storm
- " Café Furnes
- " Santa Maria Della
- " Cour del Musel de Cheny, Paris

Muirhead Bone

- " Demolition of St. James Hall

Hedley Fitton

- " Strasburg Cathedral
- " Juliet House

- " Tomb of Edward the Confessor
- " St. Maclou, Rouen

Affleck

- " Outside the Cathedral
- " Rose Window, Notre Dame
- " Dumbarton

Roland Clark

- " The Duskiess
- " The Reef

Lumsden

- " Benares No. 1
- " The Path by Gunga
- " The Perfect Tree
- " Benares No. 2
- " Low Tide
- " Altar of Heaven
- " Pekin-Chienmen from without
- " Lost Shidday

Marius Bauer

- " Benares
- " Street in Cairo
- " A Temple
- " The Vision
- " A Street in Smyrna
- " Donkey Driver, Stamboul
- " And the Earth Trembled
- " Entrance to a Temple
- " Hayderabad
- " Holy Camels
- " Coronation of the Czar
- " The Derelict

A. Legros

- " Le Tonnellier
- " Portrait of Himself
- " Pope Louis IX

Francis Dodd

- " Aunt Lucy Reading
- " Arcadia's Meadows
- " The Old Covenanter
- " Alda Antoinette

Wm. Strang

- " The Billiard Players
- " War
- " Goulding
- " Interior of a Library
- " John Bunyan
- " Salvation Army

Axel Haig

- " Kirk Hall Abby Cloisters
- " Swedish Pulpit
- " Monument of Scale Girl—Verona
- " Exterior of Cathedral (Assisi)
- " Interior
- " St. Francis of Assisi
- " South Aisle, Bruges Cathedral

John M. Aiken

- " The Fish Vendor
- " Street Scene

Charles Holroyd

- " Two Maids

Allheim

- " Chickens

Van's Gravesande

- " Reidykshaven at Dordrecht
- " Church at Katwyk
- " Moonlight in the Harbor

Short

- " Washing Day

Troy Kinney

- " Sophia Pflanz in Cleopatra
- " Pastora Imperio

W. Walcott

- " Our Dumb Friends
- " Atrium in the House of a Patrician
- " Baths at Caracalla
- " No. West corner of St. Paul Cathedral

J. Pennell

- " Stock Exchange

Howarth

- " The Barrowmaker's Shop
- " Cathedral

S. J. Woolf

- " Mark Twain

Nuytens

- " Theodore Roosevelt

Jacques Reich

- " Andrew Carnegie
- " Daniel Webster
- " Andrew Jackson
- " George Washington

Nikolaki

- " Joseph P. Choate

Herbert Dicksee

- " Caesar, the King's Dog
- " Flight into Egypt

D. C. Sturges

- " The Money Lender

After A. L. Conant

- " Portrait

Lepère

- " Souvenir St. Denis
- " River La Vie

Hornby

- " Café du Rond Point
- " Souvenir d'un Soir

Fantin-Latour

- " Two Women Working on Embroidery

E. A. Soper

- " The Swing

Bracquemond

- " Le Vieu Coq

Walker

- " Shadow of the Minster
- " Gateway, Nice

H. Herkimer

- " Reading

Wm. Auerbach-Levy

- " My Mother

Lee Hankey

- " Early Morning

Eugene Béjot

- " L'Estade
- " La Sainte-Chapelle

J. Fullwood

- " Hardy's Country
- " The Pool

R. Goff

- " Fishing Fleet

Louis Orr

- " Rue Grenier sur L'Eau
- " St. Nicholas des Chardonner

J. H. MacKenzie

- " Market Cross, Crail

MacLaughlan

- " River Song, No. 8

Raffaelli

- " Landscape

Hilton

- " Springfield City Library

Ferargil Galleries • 63 E. 57 St. • New York

of a

St.

p

on

u
on-

k